

The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY & QUALITY

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LET'S MOVE ON - - TOGETHER

THERE are many reasons why photo-lithographers should associate closely together. A reading of the trade publications in the graphic arts field gives evidence of the intent of competing processes to do everything they can to stop the progress of the photo-lithographer.

Information has come to hand indicating that politicians in municipalities and states are cooking up deals to stop the photo-lithographer. Several attempts were made during the last session of Congress to pass legislation militating against the photo-lithographic process. Representatives of this association found it necessary to appear before authorities in Washington to kill off the attempt of the opposition to change the law of supply and demand. The authorities interviewed readily admitted the unfair attitude of those desiring such legislation.

A publication having a fully paid up subscription list is finding it difficult to obtain second-class entry in the post-office because the publication is produced by a photo-lithographer.

Another important consideration to the photo-lithographer is the wild claims made by some in behalf of their equipment. Elsewhere in this publication is evidence of the extent to which at least one machinery manufacturer went in order to interest buyers in his equipment. The industry must have somebody examine into the statements made by those who sell the industry.

And then there is ever present the relationship of a photo-lithographer with those who supply him and his customers. Should the paper jobber sell paper to the lithographer's customers? Negotiations are under way in the New York market, which, when consummated, will greatly curtail the sale of paper to lithographers' customers by paper jobbers except the customer order a "mill run." This constructive endeavor is one which no single firm or group of firms could consum-

mate alone. A cooperation of printer and lithographer alike was necessary to bring about such an agreement.

With the many improvements now coming along in the lithographic process plants should be on their toes studying information on processing, costing, production standards, equipment and the like.

And in this day and age every photo-lithographer must study the social security act in all of its complexity—new taxes, insurance and other abnormal charges from city, state and the federal government will be passed along to the photo-lithographer and these, of course, should be properly classified as part of the cost of doing business.

A sure way of overcoming many of the difficulties mentioned above is by increasing the demand for the photo-lithographic product. We have stirred up a measure of sales promotion effort in the industry. Every photo-lithographer should be getting out at least one quality direct-mail piece a month. We should have a continued increasing sales promotion effort; where there are local photo-lithographic groups they should undertake cooperative advertising. Place should be found before advertising groups in schools, colleges, Y.M.C.A.'s, in direct mail shows, in trade papers and in every other medium to publicize the advantages of using photo-lithography.

Today the graphic arts field is much like a race. There are many contestants in the field, some are travelling on foot and others utilizing the faster methods of travel. If some of the contestants want to waste time squabbling over real or fancied grievances they provide a decided advantage for the other fellow to press on and win the race.

We have mentioned a few of the reasons why photo-lithographers should work closely together. The N.A.P.L. is organized to protect your business. The success it achieves will be measured largely by the support it obtains from you.

LITHOGRAPHERS' PROMOTIONAL

Survey of Industry's Advertising Reveals Increase in Quantity as Well as an Improvement in Quality

COINCIDENTAL with lithography's continued rise during the past year came an encouraging trend in the direction of more energetic advertising and merchandising by lithographers themselves. Both in quantity and quality did the lithographic self-advertising output improve, and the prospects for this year appear to be still further strides in the same direction.

Lithographers' advertising runs the same gamut of variety in copy, layout and execution as any other promotional literature. The distribution of imprinted samples of work turned out by a specific establishment continues to be a frequent practice, but in addition there has been noted a greater and greater volume of individualized pieces that vary greatly in size and treatment.

In many of the self-advertising pieces issued by lithographic plants during the past year one common note seems to stand out. That is a realization that prospective buyers must acquire a considerable amount of informative data before they will look upon lithography with the same all-inclusive acceptance as they look upon reproduction processes that are better known to them.

Thus, the educational note that features many lithographers' advertising pieces is an encouraging indication of the fact that firms engaged in this industry realize that they must sell their prospects the process first, and their own facilities second.

Two excellent examples of this educational treatment come to mind. One is the promotion turned out by the Gray Printing Company, Fostoria, Ohio, and the other by the Intelligencer Printing Company, Lancaster, Pa.

Gray has been making effective use of a compact sample portfolio which contains selected specimens of the photo-lithographic work produced for the concern's customers, as well as individualized enclosures designed to stimulate interest in the Gray plant itself. This firm depends to a large degree on the four-page illustrated folder to tell its sales story. This 8½x11 unit is employed also for some correspondence, the first surface being left blank, with the inside and back devoted to promotional data regarding "Gray-Lith," the trade name adopted for photo-lithography.

The buyer who receives Gray's literature is certain to acquire a full appreciation of the scope and flexibility of photo-lithography as applied to his own reproduction needs. In question and answer form this plan anticipates all the perti-

IMPRESSIONS

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One of the effective covers of a house organ issued by an energetic lithographer is reproduced here. The magazine is 6x9 in size

nent queries that are shot at a salesman by the buyer who isn't fully acquainted with photo-lithography. Among the applications covered in the series of questions and answers are:

Usefulness of photo-lithography for reproducing testimonial letters; elimination of engravings; economy for office form work; opportunity for issuing more elaborate sales manuals, copiously illustrated; applicability to parts price lists and similar tabular matter; introduction of additional color economically; retyping, hand-lettering and layout facilities; opportunity to utilize wide choice of paper stocks; economy in limited runs.

Definite tips are also given for such copy preparation angles as blackness of ink, filtering color when necessary, desirability of furnishing copy larger than required reproduction, halftone copy and typewritten copy.

MATERIAL COVERS WIDE RANGE



Convenient size portfolio houses an imposing collection of lithographed specimens for this Ohio establishment. Featuring enclosures, broadsides, circulars and letters, the portfolio presents at a glance the whole sales story which would be of interest to the prospective user of the photo-lithographic process. The Gray organization itself makes extensive use of the four-page letter folder.

On the reverse side of the Gray four-page letter are reproduced two of the plant's new offset presses, recently installed to take care of a rising tide of lithographic orders. The establishment grasps the opportunity of stressing the extensive facilities offered customers as a result of the addition of these presses. It is timely to point out here that many buyers are evincing a greater and greater interest in the mechanical equipment used by the producers with whom they deal. Frequently seasoned buyers ask for specific information regarding the pressroom, plate-making and other facilities offered by establishments soliciting their business. In this instance The Gray Printing Company has anticipated such requests by exploiting its new equipment to the fullest extent.

A bi-monthly house organ has proved to be a fruitful promotional piece for Intelligencer Printing Company. Called "Impressions", this cleverly executed 6x9 magazine performs a creditable job in addressing advertising and production men on the broader aspects of direct mail advertising as a whole, and on the advantages of photo-lithography in particular. "Econolith" is the trade name Intelligencer uses for its lithographic services.

From the physical standpoint "Impressions" represents a seemingly endless variety of layout schemes and copy treatment. The magazine's sponsor utilizes its pages to show the remarkable flexibility of photo-lithography. Black and white line sketches, wash drawings, woodcut effects, square half-

tones, silhouettes, vignettes, combination line and halftone—all are reproduced with consistent fidelity and effectiveness. Indeed, even a casual perusal of the pages of this house organ during the past year reveals the reason for the substantial amount of inquiries for the better kind of offset work which its sponsor attributes to it.

Every issue of "Impressions" contains a pertinent article or two on a subject of interest to all concerned with direct advertising. Some of these subjects, for example, are:

Reaching Your Market by Direct Mail; The Fall Catalog; Office and Factory Forms; Planning the Campaign; The Big Broadside; Use of Mailing Lists; The House Organ; The Circular Letter; The Mailing Card. Other articles deal with additional phases of advertising and marketing.

Tied up with the subjects enumerated above are instances of how Econolith can aid the prospect in achieving the results desired. Also, liberal space is devoted to descriptions and illustrations of the mechanical steps in the process. The technical aspects of photo-lithography are set forth in as simple a matter as possible. One step is covered in each issue. The first of the series dealt with the art department's job of executing an idea and setting it down on paper by means of type and illustrations. The succeeding article pictured and described the Econolith photographic department; the third, the plate making department; and so on through the lithographic shop.

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When Equipment Makers Exaggerate

**Gullible Lithographic Producers Fall Prey to
The Lures of Ridiculous Advertising Claims;
Disastrous Results Harmful to the Industry.**

READERS of this publication will recall the article which appeared in last month's issue dealing with the inevitable downfall that awaits operators of lithographic equipment who deliberately disregard the basic principle of doing business at a profit. A few advertisements offering lithographic equipment for sale bore mute testimony to the toll that ruinous prices exact.

Behind the ridiculously low prices offered by some lithographic plants lies another story—pertinent, vicious in its implications and detrimental to the industry. That story is the pack of exaggerated claims put forth by either ignorant or dishonest manufacturers of press equipment. The situation we spotlight here was effectively summed up about two months ago by the executive of a well-known Pennsylvania establishment, who declared:

"We believe that there are many photo-lithographic machinery salesmen who are overselling the possibilities of the offset process, especially to the printers. It is our opinion that in a very short time there will certainly be a lot of small offset presses offered for sale, because the printers will surely find out that there are many jobs that can be more economically handled on letterpress equipment."

The accuracy of this forecast was reflected in the article, "Ruinous Prices Take Their Toll," which we published last month. But at this point we desire to elaborate on the exaggerated claims put forth by certain press manufacturers, who are instrumental in inspiring newcomers to the lithographic field to set forth in their new endeavors armed with misinformation both as to quality and price.

Eventually, however, after they have tried to produce work at the cost and margin they have been told are possible, they begin to realize the sad, sad truth. It simply can't be done.

Typical of much of the sales trash issued by certain manufacturers who are either themselves ignorant of what it costs to run their equipment or who deliberately mislead potential buyers, is the following sales message addressed as an "open letter to offset printers." The letter, incidentally, was undated and mimeographed. It read as follows:

"Some of the leaders in the offset field will shortly offer 8½" x 11" units on a wide range of stocks: 16 lb. canary bond; 16 lb. salmon bond; 16 lb. white bond; a good grade of offset; as well as on the present 20 lb. white sulphite bond. And as time goes on the range of stocks will grow wider.

"This is made possible by a high speed offset press which requires the ganging of only two 8½" x 11" units for profitable production.

"Ganged two up this press will produce the first 100 copies on 20 lb. white sulphite bond for about \$1.00. They

sell for \$1.50. Added copies which sell for 20 cents per 100 can be produced for 11 cents or less. At capacity production (40-hour week) the machine will gross a profit of \$2,000—\$2,500 per month.

"A pair of machines doing this sort of work in a private plant actually operate at about half these costs. Operators change plates in about 10 seconds; change jobs in less than a minute; average 150 jobs per day and sometimes handle as many as 250 jobs in one day.

"But that is only part of the story. Inking units can be changed in about a minute. Thus ANY OF THE STOCKS offered can be had in ANY COLOR INK at no increase in price.

"There is food for thought in this communication. Offset Printing—\$1.50 for the first 100—20 cents for each added 100—on a wide range of stocks—in any color ink.

"A reply envelope is enclosed for your convenience in case you would like to know more about this matter."

Let us weigh this letter:

The very first assertion, regarding what "leaders in the offset field" are planning to do, is absolutely unfounded. As far as we have been able to determine, from close contact with outstanding concerns in every part of the United States, no such program is imminent. Indeed, the statement appears to be simply the invention of a harassed sales correspondent faced with the necessity of feigning an authoritative air in order to attract the attention of his readers.

When the matter of "ganging" comes into the picture, the organization sponsoring this letter obviously bases its figures on operators' wages that are ridiculously low, inferior materials and supplies, and a resultant cheap, shoddy product that is disgraceful to the lithographic industry.

The profit possibilities are thus pure fabrications, inasmuch as they are based on fictitious costs and conditions that would have to resemble the acme of perfection at all times.

To any person even casually acquainted with lithographic shop practice the other statements made in this letter are likewise absurd. Only a magician operator could "change plates in ten seconds"; "change jobs in less than a minute"; "average 150 jobs a day and sometimes handle as many as 250 jobs in a single day." And then, the matter of "any color ink at no increase in price." We wonder if the writer of this sales fiction ever heard about a washup for color ink.

It is high time that the effrontery of such machinery concerns as this be dealt with by the lithographic industry. Photo-lithographers who receive such fabrications and trash should return the messages to their sponsors with some of the specific misstatements pointed out.

THE MATHEMATICS OF SALES

By

WILLIAM WOLFSON

Ardlee Service, Inc.

A Unique Analysis of the Various Related Basic Factors That Make Lithographic Selling More Fruitful

SOLID GEOMETRY enters into every order as soon as the question of size is considered. Three dimensions* must be known before a price is given. Then, too, the determining factor of quantity directly affects the figure as quoted. With regards to qualities of paper stocks, their weights and costs; with reference to the mechanics and techniques involved in individual jobs; these I pass over lightly, merely calling your attention to the mathematical elements inherent in them.

The mathematics of production are viewed by the salesman in a peculiar light. A comparison of estimates by a prospective purchaser may lose him an order upon which he has worked. He submits his price, therefore, in fear and in hope. He looks upon the mathematics of production as something separate and apart from his own endeavors—which "something" exerts either a beneficial or a sinister influence upon his sales activities.

Yet because a sale possesses width, length and breadth, plus the fourth coordinate of time, a definite system in the measurement of sales is possible. Furthermore, an intimate relationship exists between the mathematics of production and the mathematics of sales. When this relationship is understood—and utilized—the possessor and user of this knowledge rises above the competitive salesman who lack or neglect such understanding and application.

Let us examine one hypothetical job. Assume you are figuring upon a folder whose flat size is 11" x 25½", to be photo-offset on both sides. The quantity wanted is 2,000 copies. Suppose, furthermore, this customer heretofore secured from your house only black and white combination runs; and he is familiar with combination rates and has already calculated the cost and knows the price.

Consideration of Paper Stock

But your customer desires a better grade of stock. Your price, based upon running front and back on a 22" x 34" press, the costs of plate, impressions, stock, etc., amounts to a figure some twenty dollars more than the price for the same job on 20-pound white sulphite stock. Your customer deems this price too high.

You suggest a lower-priced paper; but your customer is pleased with the sample of stock shown him and wants just

*A number of people who read the manuscript of this article took exception to "three dimensions." There were only two, length and width, they stated. However, they omitted the thickness of paper stock, or the weight thereof.

that. What to do? If you hold firm, your man is apt to dismiss you with the familiar words, "I'll let you know." Of course you understand that this means he is apt to call for other bids. On combination jobs the rates are uniform, but on a special job such as this another house with a lower cost system may secure the order.

In this case, thus far, we have dealt with the mathematics of production. It is now necessary to bring in the mathematics of sales peculiar to photo-offset.

The connecting link between the two divisions here is—*space*. The relationship in area of the folder and the relationship in area of the zinc litho plate must be brought together.

Run upon a 22" x 34" plate, two up, one front and one back, there still remain two units of 8½" x 11" unaccounted for. In other words, the 11" x 25½" folder, two sides, takes exactly the space of six 8½" x 11" units, whereas a 22" x 34" plate will accommodate eight units of 8½" x 11".

More for the Buyer's Money

This can be made known to your customer. Tell him, "You have selected a fine stock. I can, without extra charge, give you 2,000 letterheads, or any 8½" x 11" form you wish processed one side or two." Then you give your customer more for his money; he is satisfied; and the order is yours.

The idea of space should be tucked away in every photo-offset salesman's bag of tricks. Space otherwise wasted spells orders, even when the space is small. It will pay any photo-offset house and every photo-offset salesman to prepare small routine forms — telephone call slips, petty cash vouchers, receipts, etc.—and run these in conjunctions with special jobs. On such forms the name plate of a particular customer can be pasted down and shot; and these forms become identified with the customer and his job.

It is interesting to note here that the principle expounded also is transmuted into a factor or principle of greater service.

In photo-offset the camera is inter-related with the space of the plate and the measurements of a job. The camera can enlarge the dimensions or reduce them. Hence, in any number of instances a reduction saves space on the plate; and in so doing cuts down the number of impressions required on the original size as well as the number of paper sheets.

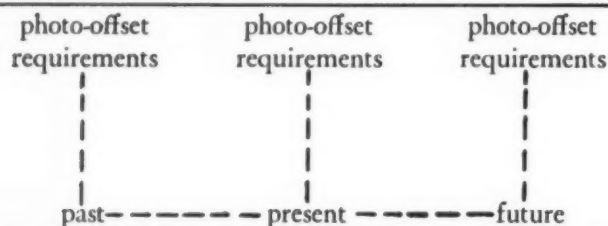
When a reduction in size is suggested to a prospective purchaser, wherever possible, and especially in the case of a

booklet or catalogue, take one crowded page and reduce it to the smaller size advocated. Submit either the negative or a finished copy to your prospect.

Practical Knowledge of How Lithographic Forms Are Run Should Be Part of Every Salesman's Bag of Tricks

Photo-offset salesmen, and everyone else, have but twenty-four hours to a day. Eight hours of the twenty-four constitute the working day. With time off for lunch, time lost in moving from one location to another, delays because of waiting for interviews, wastes due to someone being too busy to be seen or out of the office, but a few hours of actual selling contact remain. In this brief period the salesman must do his "prospecting" and "follow-up."

Nor are all these handicaps the only ones existing in time for the salesman. There are other obstacles as shown in the symbol immediately below:



Every call made by the salesman is in the present—*now*, not in the past or in the future. The salesman when he calls upon people for the first time, without a "lead," cannot be aware of whether or not any particular company can use the method. He therefore prospects, investigates.

Now, out of all such prospecting calls on possible buyers a certain percentage do use or can use photo-offset. Nevertheless, the salesman finds that only occasionally does his call and the requirements coincide. Usually he learns that he has come too late, or too soon. No immediate business results, although he may have possibilities in the future, providing he does not neglect them.

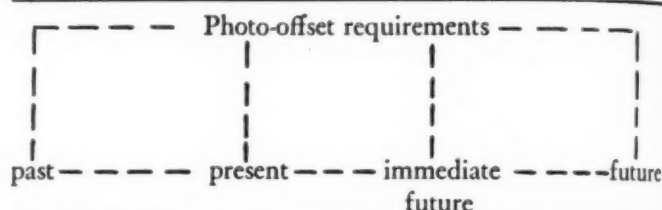
The salesman, however, by judicious planning of his scant selling time can overcome and surmount these limitations. He can, through personal research, uncover requirements not apparent and not seen by his prospects. (This is a phase of creative selling which will be treated in a separate article.) He also can follow the advice a wise parent gave to his son: "My boy, I do not ask you to marry for money. Marry for love by all means. I but urge you to circulate where the money is."

He can time his calls to meet requirements. To accomplish this he must carefully read newspapers, the trade papers in other fields. He can make definite connections with people

who are in a position to pass on information he can use. He must not slight the future follow-ups of his own prospecting.

If he be thorough, a salesman shortly can have an overabundance of *timely* calls to cover. In fact, he may not be able to care for all adequately. Notwithstanding such circumstances occasions will arise when the salesman knows of requirements to be met, yet due to an odd situation cannot contact his man personally. This state of affairs occurs, for example, when a new organization is formed, its plans revealed; yet the key man is not known by the salesman, or cannot be readily reached. In such cases, letters must be written, telephone calls must be made.

This analysis necessitates a modification of the diagram already given, which is as follows:



Whereas a salesman may lose business by calling one hour too late, and nothing can be done about it, present requirements either may be now, a day or a week later, with which he is presently concerned. It behooves the salesman to shorten the time between the present and immediate future, between the present and the remote future as much as he can.

As will be observed, considerable detail work is entailed. Such details are shunned by the true salesmanship type. Salesmen hate to write letters and would rather talk. They are lax in the care of things, and the keeping of accurate records. Yet it is imperative that salesmen maintain orderly records and follow-up systems if they are to derive fruitful results of present work.

By Judiciously Planning His Limited Selling Day the Salesman Can Assure Better Returns for His Efforts

It is obvious that in so brief an article all the angles concerning the mathematics of sales cannot be enumerated. One hint of value is given before I end. Take the idea of measurement, of quantity in application. By this I mean, it is quite possible for the salesman to set himself the task of listing every conceivable application of photo-offset in various categories. Those can be posted on index cards or on the pages of loose-leaf binders small enough to fit in his portfolio. To such lists he can refer frequently alone or in the presence of a prospect.

Again, what has been presented has been more in the

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Photo-Lithography in Advertising

**The Process Is Really an Advertising Medium
That Must Prove Its Superiority Over Compet-
ing Media Such as Newspapers, Magazines,
and Radio**

By J. J. Rockwell

Sackett & Wilhelms Lithographing Corp.

WHEN we come into discussions of subjects of such dimensions as the principles and methods of selling, whether it be the selling of photo-lithography or any other commodity or service, I am always reminded of one of Kipling's verses in which he says:

*"There are nine-and-sixty ways of
constructing tribal lays
And every single one of them is right."*

And the same thought is expressed in that much homelier but forceful old adage, "there is more than one way to skin a cat."

Most of us are so sure that our way of doing a thing or seeing how to do it is the one successful and only right way of doing it—our minds are so intently fixed on our own particular methods and ideas—that we are very apt to overlook, or to shut our minds to, other ways that might prove even more resultful.

During forty years of business experience I have been eagerly seeking the man who could give me some sure-fire, bound-to-be-successful, specifications for selling, but I have yet to find him.

The only rules which I could observe that were followed by successful salesmen are the broad generalities which we all know so well and which we hear so often that we are apt to characterize them as bromides. They are simply the general rules for what is considered good human conduct, and apply as forcefully to success in any line of endeavor as they apply to salesmanship.

Experience Breeds New Ideas

From experience, however, and the breadth of observation which accompanies an open mind and a willingness to learn, we do dig out from time to time new channels of thought and action which lead to interesting results.

From those viewpoints we shall try to get some light on the subject we now have in mind.

Instantly, of course, we begin to think of booklets and broadsides, illustrated letters, window displays, store hangings, package enclosures, and the various other forms of material produced by photo-lithography for advertising purposes.

That line of thought, however, leaves out one of the most important considerations. That is the method by which these materials are to be utilized. Leaving that factor out of consideration is a good deal like thinking of war as a matter of guns, munitions, and men, without consideration of the strategy by which these are to be used.

In connection with lithographed material for advertising purposes, both the advertiser and the lithographer are inclined to be too greatly production-minded. We think in terms of the thing itself, to an extent far beyond our thought of it from the viewpoint of the service which it may be made

**Direct mail literature, package inserts, point
of purchase material — all acquire new life
and sparkle when lithographed.**



to perform. In other words, we think of manufacturing to a far greater extent than we think of distribution. And in advertising, distribution, or circulation, is of supreme importance.

Advertisers can gain much by studying the results which can be obtained by the strategic use of lithographed material. If they will plan as carefully in that respect as they do in considering the production of such material they will develop some very striking advantages. And by the same token we, in our selling, can likewise gain by research and study in that direction.

The extent to which these possibilities are passed by or overlooked is frequently amazing. Eighteen years ago the rapidly accelerating use of the automobile and bus, plus a number of other factors, was foreshadowing the decline of what had been one of the country's leading industries—the electric street and interurban traction business.

Advertising Program Suggested

The extensive changes destined to take place were not generally visualized and a number of the leading men of the traction industry were of the opinion that the business could be greatly aided out of its then apparent doldrums by an advertising campaign of national scope.

A group of some of these leaders were appointed a committee to plan such advertising and an initial fund was subscribed to carry on the work. The Committee then gravely discussed the channels through which the advertising should reach the public. The relative merits of various magazines were canvassed, questions of concentration of newspapers in certain territories were gone over. There was no radio advertising in those days, or that also would doubtless have come into the picture.

Then an advertising man who had been called into the conference suggested a definite scheme of utilizing *literature and display cards in the railway companies' own cars*. The logic was evident, but the committee had not thought of it!!!

"Well," I sense my reader thinking, "why the ancient history? Our interests and problems are concerned with things of today—not those of a generation ago."

And it is precisely because of that probable reaction of yours to the age of this incident that I now bring it before you. Because the same sort of thing is going on today.

Oversights of opportunities in advertising methods and policies are not entirely confined in the past, much as we would like to think so. We still have them with us.

Only a few months ago another great industry, the identity of which I am not at liberty to disclose, was vigorously planning, through its central organization, educational advertising to meet certain rapidly developing conditions. Again plans contemplated the use of newspapers and magazine space, radio time, press agency.

In this case lithography did come into the original picture in the form of window displays and some rather casual use of literature.

A definite plan for the systematic organized use of a certain character of literature was presented, its advantages and the opportunity which existed for effective and economical distribution was pointed out and it is now very definitely being considered as a part of the whole plan.

Ten days ago a well known advertising agency was considering how one of its large clients could best distribute certain material which had been prepared and was to be produced by lithography. Advertising media which that client uses includes newspaper and magazine space and radio time.

Naturally the agency's thought centered on the use of these media for getting the lithographed material distributed (or if you prefer, circulated) to the public. It so happens, however, that through other channels this client has the opportunity to carry out a plan of distribution—in addition to the use of its present advertising media—which will greatly reduce cost and increase effectiveness. This plan was presented to the agency and will doubtless be adopted.

Incidentally, this plan, because of its economy, permits of a greatly increased circulation for an equal amount of expense. That is gratifying alike to the agency, the lithographer and the client.

I won't weary you with further examples. They are coming along constantly in the regular line of our work.

Uses of Lithography Important

The instances I have cited are, I think, sufficient to demonstrate the points which I am trying to bring out. Those points are, first, that more consideration as to how lithographed material can be used effectively will repay the advertiser, the agency and the lithographer; second, that the possibilities in such use are frequently overlooked; and third, that such material, when properly used, is an effective and resultful medium of advertising in itself alone, or when used in combination with other recognized media.

There is a considerable volume of evidence indicating that this may be an especially fruitful season for those of us who are in the lithographing business to study this field of sale. Our customers are thinking about it. Advertisers and men in the advertising business are not only thinking about it, but writing about it, as well, and there are some activities which have a very strong bearing on the subject.

Printers' Ink Monthly has had, during the past year, several important leading articles on the possibilities and proper uses of package enclosures. Certainly here a logical field for lithographic productions. *Printers' Ink Weekly* not long ago had an exceedingly significant article on how the advertising manager of a concern marketing a proprietary

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NEW BINDINGS AID SALES

**By Combining Utility With Beauty,
Recently Developed Processes Add
Vital Quality to Lithographed Jobs**

ALERT lithographic salesmen are well aware of the fact that any portion of a finished job that tends to enhance its "eye-appeal" value is of interest to the customer. Generally speaking, the first task of a piece of advertising literature is to attract attention. This can be accomplished by any one or all of numerous stunts in the advertising bag of tricks.

Striking color combinations; unusual paper stocks; spectacular layouts; succinct copy—these are the most conventional methods used to catch the prospect's eye. But during the past few years another very important instrument has come into being. That is a distinctive binding that tends to stamp one piece of advertising material as different from the mob.

It is our purpose here to treat three of the most recent bindings that have won or are destined to win steadily rising acceptance on the part of lithographic users. These bindings represent a factor that should be carefully considered by lithographic salesmen, inasmuch as they possess the ability to endow any given piece of promotion material with the much-sought-after "it" that advertisers value so highly.

Incidentally, interested readers are referred to an exhaustive discussion of folding and binding (the more conventional variety) which appeared in these pages last July.

Recent Developments

In chronological order, the three types of binding with which we are now concerned are Spiral, Wire-O and Plastic. The first of this trio made its debut in 1932, the second less than a year ago and the third within the past six months. These bindings are all particularly well adapted to the everyday booklets, brochures, catalogs and sales manuals which lithographers are called upon to produce.

While beauty and distinctiveness are the outstanding qualities of these bindings their practical attributes should not be overlooked. In this respect they follow a trend that has been in widespread evidence in the industrial world during the past few years. That trend is the anxiety on the part of manufacturers to fuse beauty and utility into a combination that cannot but stimulate sales and create new markets and greater consumer acceptance.

In the world of home appliances, automobiles, industrial commodities, new designs and new principles have been outmoding accepted standards. So it is in the graphic arts. New processes and new refinements in existing processes have been vying with older methods in the competition for

the buyer's favor. Thus, let it not be said that the three bindings with which we are here concerned are novelties, "flashes in the pan" or circus stunts.

Assistance to Salesmen

Those who sell lithography might well consider the advantageous qualities of Spiral, Wire-O and Plastic as compared with the more conventional saddle stitching or saddle sewed products, to name but two of a horde of established binding processes.

The three new bindings have several outstanding characteristics in common; they permit the bound booklet, catalog or sales manual to lie absolutely flat while it is being perused. There is no springing back of pages to annoy the reader, no strain on any portion of the book while the pages are being read. Furthermore, all three permit one hand to be free while reading.

Spiral Binding utilizes a single strand of wire which is fed through a series of small punched holes extending the length of the book, about three-sixteenths of an inch from the gutter. The diameter of the wire varies, depending on the thickness of the book. The ends of the wire strands are neatly "tucked in" at the top and bottom extremities of the binding.

Wire-O is likewise a wire binding, but this utilizes a double loop instead of the single strand employed by the first binding described. To accommodate the double loops a larger hole is punched in the sheet. The hole is rectangular in shape. The double loops are inserted into the punched holes and then are put beneath a power punch which actually locks the wires to form a series of wire circles. The more substantial gripping power of the double loop assures perfect alignment of all pages. Wire-O is available in semi-exposed or completely exposed styles.

The most recent of the new bindings is Plastic. The binding material is a du Pont cellulose substance which is used instead of the wire in the two methods listed above. In this process the sheets are first punched and then fed with the plastic material which is literally sprung into place. The binding may be procured in any one of a wide variety of colors, thus permitting a new note of distinction that can be tied in effectively with the dominant color scheme of the printed piece itself.

All three bindings offer a loose leaf feature. In Spiral the punched holes are simply slit across to the edge and loose leaf sheets are inserted onto the spiral through the slit. The

(Continued on Page 42)

Protecting the Lithographed Surface

Lamination — An Important New Development Which Now Combines Utility With Rare Eye Appeal

OF VITAL interest to lithographers is a new development that made its appearance in New York last month, which appears destined to assume a place of importance in the lithographic field.

The development under discussion is the application of transparent cellulose laminated to paper stock with a hot metal adhesive over the lithographed surface. The effect is twofold: first, enhanced appearance of the lithographed job; and second, substantial protection to the lithographed surface, thus imparting longer life and greater importance to the subject so treated.

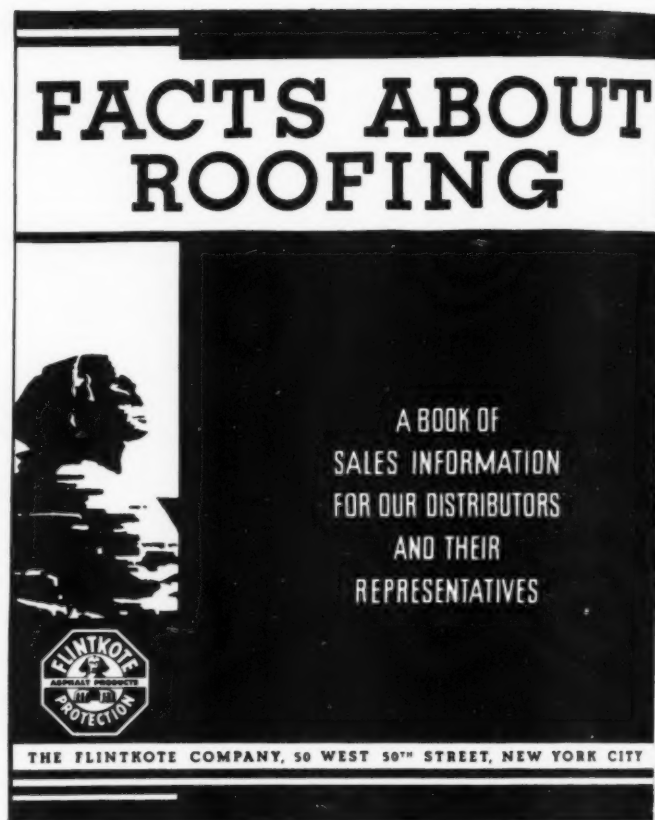
In line with its policy of presenting to its readers the latest developments in the lithographic industry, THE PHOTO-LITHOGRAPHER is proud this issue to be able to show an actual specimen of the lamination process applied to a lithographed surface, on the front and back covers of this number. This is the first time this treatment has been employed by any trade publication in the United States.

This latest use of lamination as an appearance and protective factor in lithography was pioneered by Bert C. Miller, New York engineer, under whose supervision all the equipment installed for this purpose to date has been installed. Application of the process to this month's issue of THE PHOTO-LITHOGRAPHER was handled by the Shoup-Owens Company, Hoboken, N. J. Briefly, the procedure is as follows:

Special equipment handles the cellulose material in roll form which is applied to lithographed sheets which lie flat. The adhesive used is a hot melt—a water-clear type resinous material that is entirely waterproof. The finished sheet lies absolutely flat. When the transparent cellulose is laminated to the lithographed print the colors show through with the same fidelity as they appeared on the original print. But the laminated sheet is infinitely more appealing with its sparkling gloss similar to a highly varnished surface.

The first substantial lamination job of a lithographed surface was turned out a few weeks ago for The Flintkote Company, well known manufacturer of roofing materials. An impressive sales manual, entitled "Facts About Roofing" was lithographed by National Process Company, New York. The client was impressed with the possibilities of lamination on the outside covers of this manual, which reached a run of 50,000 copies. The two-color covers measured 11 x 17 inches folded flat.

National Process subjected the lamination idea to the most exhaustive possible tests. First, some finished covers were



Lamination enhanced the lithographic color on this striking sales manual. The advertiser has no fears regarding the tough handling his literature must undergo.

tacked down for floor covering to be tramped upon by several hundred people a day for almost a month. Then the covers were taken out in the rain to be washed. They were still found to be presentable. Miscellaneous tests covered the effects of acids, oils and stains in a manner that would ordinarily ruin the conventional lithographed surface.

The laminated covers rode through the storm of tests unscathed. The client was particularly well pleased with the job because with its protective coating "Facts About Roofing" accomplishes three specific results set down in advance by The Flintkote Company. The cover turned out to be attractive enough to command immediate attention. Its distinctive, quality appearance makes the book a faithful representative of the prestige which the manufacturer enjoys. And lastly, the protected surface will perpetuate the life of the manual through all the rough handling in building material yards, by salesmen and distributors which it is destined to get.

Lamination as it is employed today under Mr. Miller's guidance is a high speed process with costs brought down

(Continued on Page 44)

Lithographic Plate Graining

A Study of the Factors Influencing the Character of the Grain

By A. P. Reynolds, Chemist, Spaulding-Moss Co., Boston, Mass.
Photomicrographs by M. N. Friend, Assistant Chemist

(Editor's Note: This is the first of two articles on the subject of lithographic plate graining, based on exhaustive, practical tests. The second half of this treatise will be published next month.)

TO those familiar with the lithographic principle of printing, it is common knowledge that the surface of the metal printing plates must be roughened so that the image substance may have a firm hold upon the surface, and the open areas may retain sufficient moisture during the printing operation to repel the greasy ink. To many, this statement is sufficient reason for graining lithographic plates, but to the man responsible for the production of plates for fine lithographic work, a more accurate knowledge of the principles underlying the process involved is necessary.

First, he must be thoroughly acquainted with the various functions of the grain in order to be able to visualize what type of surface he must produce to meet the particular requirements of his shop. Second, he must acquaint himself with those factors influencing the character of the grain. And last, but not least, he must control those factors so as to produce uniform results, lest he raise the ire of the platemaker and pressman.

It is unfortunate that the grain of our lithographic plate has two distinct functions, each of which appears to require a different character of surface. This is evidenced by the perpetual disagreement between the press and the plate departments regarding texture or fineness of the metal surface.

The platemaker claims (and rightly so) that he cannot produce fine screen or very fine line work on a coarse, uneven grain. The pressman complains that a very fine grain does not allow him to hold sufficient water in the non-printing areas to keep the plate clean.

Must we be satisfied with a compromise between the two extremes or is it possible that we can overcome the difficulties of one or the other, to a certain extent at least, by the proper manipulation of those factors that control the character of the surface?

Certainly we cannot reconcile the platemaker to the use of a coarse grain. At best he can only use a grain that is many times finer than the smallest half-tone dot, or the finest line he wishes to produce, if he is to get a smooth, unbroken reproduction. As for the pressman, we must admit that even though very fine grained litho plates have been used successfully, they require very careful manipulation and fine press adjustments.

Few things can be made to serve two masters well, but the lithographic stone seems to be a paradox. Obviously the platemaker can ask for nothing better, for the fineness of the surface by far exceeds the smallest highlight half-tone dot that he can ever hope to produce. Its pressroom virtues are made apparent by the fact that its surface is capable of retaining sufficient moisture to repel the greasy ink. This ability to hold moisture, and hold it properly is inherent in the stone, and is entirely lacking in equally smooth metal. The ability of the stone to absorb moisture is due to the capillary attraction of the very minute interstices between the particles of solid matter that make up the stone itself. If we were to treat a lithographic stone in such a way that water could penetrate it only to the extent of the depth of one of the small particles that go to make up its surface, without doubt the press would find this to work about the same as many of our very fine grained metal plates. The only means by which we can increase the water-carrying capacity of metal plates is by increasing surface area, and on a given fineness this means increasing the depth. As we increase the depth of a fine uniform grain, we artificially produce a reservoir for reserve moisture much the same as does our criterion, the lithographic stone. The capillarity of these minute reservoirs is further increased by the action of the etch. The peaks of a fine sharp grain support the form rollers and blanket so that the rolling action of these cannot completely "squeeze" the moisture from the surface of the plate. There is several hundred pounds of pressure between the form rollers and plate surface of a large press. The moisture of a shallow grain is driven ahead of the forms to deposit itself on the back of the blanket or be taken up by the ink or paper. There is sufficient "give" to the rollers and ink film to force the water from the shallow cavities and thus deprive the water-receptive areas of the printing surface of its grease-repellant property before the inking and printing part of the cycle is completed.

Having thus established the object of our endeavors, our problem resolves itself into one of being able to produce sufficient *depth* of grain, irrespective of fineness.

It is very unfortunate that we cannot pool our knowledge of the graining operation and establish a universal procedure. This, however, is impossible since every shop has its own likes and dislikes as regards abrasives, marbles, plate metal, and the particular texture or grain best suited to its needs. Each of us finds himself with certain equipment with

which he must do his job. The only way we can talk a common language and adopt certain principles that are new or foreign to our present practice is to be thoroughly cognizant of those factors that may influence the character of the finished product. A discussion of those factors in the light of our own experience and a careful survey of the existing literature on the subject is presented below:

1. The Graining Machine or Tub.

If we wish to adapt a certain procedure to a large machine, or to one of a different manufacture, the following factors should be considered: (1) The tub size or graining area determines the relative amounts of marbles, abrasive and water. If the proper ratios are used on machines of the same make but of different size, comparable results should be obtained. If machines of different make are considered, other factors may enter in which must be compensated for by variations in the relative amounts of the above materials or changes in other factors.

(2) The eccentricity (amount of oscillation or displacement of table during each revolution) affect the path of travel of the marbles. This is also fixed on a given make of equipment, but is an important factor to consider when comparing results from machines of different oscillation.

(3) The speed (R.P.M.) of the table can usually be varied, between fairly wide limits. This should be adjusted to the particular oscillation of the table. A table with a very short stroke will cause the marbles to skid rather than roll if operated at too high a speed. Sliding marbles cause uneven wear (flats) and a scratchy flat grain because the abrasive is driven along the surface rather than into it. The ideal speed for any table is that at which the marbles roll freely and have sufficient inertia at each change in direction to force the abrasive to its maximum depth into the metal. Such action should break the abrasive uniformly and give the same weight and intensity over the entire graining surface, if uniformly grained surfaces are to result.

II. Marbles.

Marbles vary in size, density and toughness. As regards density, they must be separated into three classes: wood; glass, flint, etc.; and steel. Steel balls are roughly three times heavier than glass and the glass about twice as heavy as the densest woods used for this purpose. If we have a table carrying 100 lbs. of Lignum-Vitae wood marbles of 1 inch diameter and replace these with flint glass of the same size, the marble weight will have increased to 216 lbs. If we replace the glass with one inch steel balls, the weight will increase to over 600 lbs.! The size of the marbles affects the texture of the grain, large sized tending toward a coarser and deeper surface. The marbles should be as near perfect spheres as possible and should be graded periodically to maintain as near a uniform size as is practical economically. Wear should be compensated for by the addition of new marbles at regular intervals. The size, density and total vol-

ume of marbles will predetermine, to a large degree, the type, size and amount of abrasive to be used. Generally speaking, steel cuts faster and grains deeper than glass or wood. Steel also breaks down the abrasive much more rapidly. Because of the toughness of steel, these marbles do not have as much tendency to wear flat. A table should be loaded so that every square inch of graining area is covered and receiving a uniform marble motion. If two or more layers are necessary, the table speed should be so adjusted that the marbles, in the bottom layer in particular, have a free even roll, otherwise flat marbles and a very poor grain result. All other things being equal, a light marble load should produce a relatively coarse shallow grain. As the weight is increased the grain becomes finer and deeper. The heavy loads cause a more rapid breakdown of abrasive and this must be compensated for by more frequent additions, and a shorter period of graining after the last addition is made. Because of the electrolytic action between the two metals, steel balls should not be allowed to stand motionless on the plates for any length of time.

Steel balls rust very rapidly when they are wet, if allowed to stand for any length of time on the table or in buckets. This condition can be easily prevented by flushing the surface thoroughly with a weak solution (2% to 5%) of ammonium or potassium bichromate. The tub surface that receives abrasion from marbles and sand can also be protected against rust by this solution.

PLATE METALS—Zinc and aluminum are the only two metals commonly used for lithography. The graining procedure need be varied but little to accommodate both metals. Aluminum will retain a somewhat sharper and deeper grain than zinc under the same graining conditions.

WATER—There is some general disagreement regarding the proper amount of water to be added to each table. Too much water has a very decided tendency to "float" the abrasive. In this condition the abrasive is crowded ahead of the marble rather than crushed under it and driven into the metal. If not excessive, this tends to a coarser, more shallow grain. If carried too far it results in a multitude of long, smooth-walled scratches which is, without doubt, the poorest substitute for a grain that can be produced. Too little water causes a very rapid breakdown of the abrasive, and excessive wear of the marbles. The very fine sand or mud will become embedded in the grain and encrusted on the marble surface. Sufficient water to cause a nominal amount of the abrasive to adhere to the marble, and yet keep the mud more or less in suspension is generally conceded to be the best practice. Certainly this adjustment should give the maximum cutting speed and still maintain reasonable depth and uniformity. Variations in the amount of water as a means of changing the character of the grain should not be relied upon except possible in a very narrow range.

ALKALIS—The use of alkalis in the water added to the tub, depends somewhat upon the pretreatment the plate has re-



FIGURE 1
Number 1 Crushed Quartz (50x)

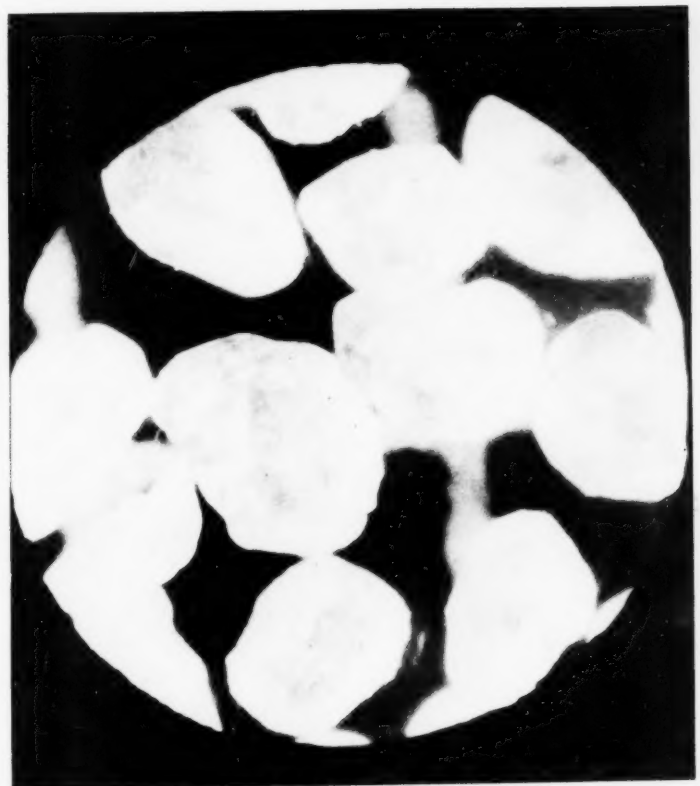


FIGURE 2
Number 1 1/2 Round Silica Sand (50x)

ceived, if any, before it is placed in the grainer. If no pretreatment whatever is given the plate before placing in the tub, some alkali is absolutely necessary to emulsify the ink and prevent it from greasing the metal surface during the graining. If the ink is removed from the image with a solvent, a small amount of alkali is also beneficial as some greasy material is bound to remain in the image substance or on the metal. A high alkalinity of the tub water also has a tendency to soften the image in the case of albumen plates.

Plates that have been treated in a caustic or similar bath will carry sufficient alkali if placed directly in the tub without rinsing. There is some question regarding the advantages of a pretreatment in an alkali bath. There is no evidence that the image substance is removed by such treatment, unless possibly, when hot caustic or potassium cyanide solutions are used. Even with such drastic treatment we have been unable to detect sufficient advantage in length of graining time required to eliminate old work on the finished plates to warrant the time and expense involved in this procedure. In the selection of detergents for use in the graining machine, care should be taken not to use a commercial cleaner with any soap content. Small traces of soap in the cleaner gives sufficient greasiness to the grain to make it extremely difficult to coat. Amounts of 4 to 8 ounces of trisodium phosphate or sodium meta silicate to the gallon of water work very satisfactorily.

ABRASIVES—Of the seeming multitude of variables listed above, most of these become readily fixed or easily controlled

once we have our graining equipment selected and in good working order. We come now to the selection of the abrasives that we are to use with the particular equipment and supplies we have at hand. In making this selection we must know how many different types of grained surfaces we will be required to produce. Assuming that we have graded samples which we must match or a mental picture of the grain types required by our composing room and artists, the problem then consists of selecting the proper sizes of material that will produce the texture, depth and fineness required, on the equipment in question.

Abrasives vary in size, uniformity of size, shape, hardness (brittleness), and toughness or resistance to crushing. For a better understanding of the discussion to follow, let us separate these materials into three groups, and distinguish these by crushed, natural, and manufactured abrasives.

The crushed abrasives are obtained by reducing large pieces of the material to a fine state and grading this more or less uniformly into the various size requirements. Such sands commonly consist of silica, quartz, flint, granite, pumice, garnet, ground glass, etc. The way these sands are produced results in very uneven shapes, which consequently are hard to grade to a uniform size. As a matter of fact, most of these materials show a very great variation in size and shape relationship. Figure one (No. 1) is a typical example of this group. This is a crushed quartz. Because of the way this material is prepared, many of the grains contain fractures similar to pieces of shattered glass. These are



FIGURE 3
Number 1 1/2 Quartz Crystal Sand (50x)

not visible to the eye but cause a very rapid breakdown of the grain. The odd-shaped pieces (spears, scales, etc.) also break up very rapidly, but not until they have done their dirty work. When caught in certain positions by the marbles, these pieces cause deep gouges and long shallow scratches in the metal. When we attempt to roughen the smooth walls of these scratches by allowing more time after these pieces have broken up, we find that the bulk of the material has been reduced to a fine sludge and continuing the operation of the machine only allows the marbles to pound down what little sharpness we have been able to obtain. Another addition of the same abrasive only starts the whole process over again. These observations are made having in mind a medium weight of steel or glass marbles. If lighter loads are used, this material may be made to do a fairly good class of work. In any event, we must sacrifice some graining time in the removal of old work and in depth and uniformity with this type of sand.

Typical examples of natural sand are shown in figures two (2) and three (3). The sand shown in figure 2 is a round grain silica similar to a beach sand. We do not recommend its use for graining as it has no cutting edges. Its round shape does not allow the sand to grip either the plate metal or the marble, and the particles are thrown into the air at each impact rather than being crushed under the rolling action. For this reason the breakdown is very uneven causing deep scratches during a large part of the graining time. Figure 3 is a natural quartz crystal sand. These abrasives are taken from natural deposits of the material and

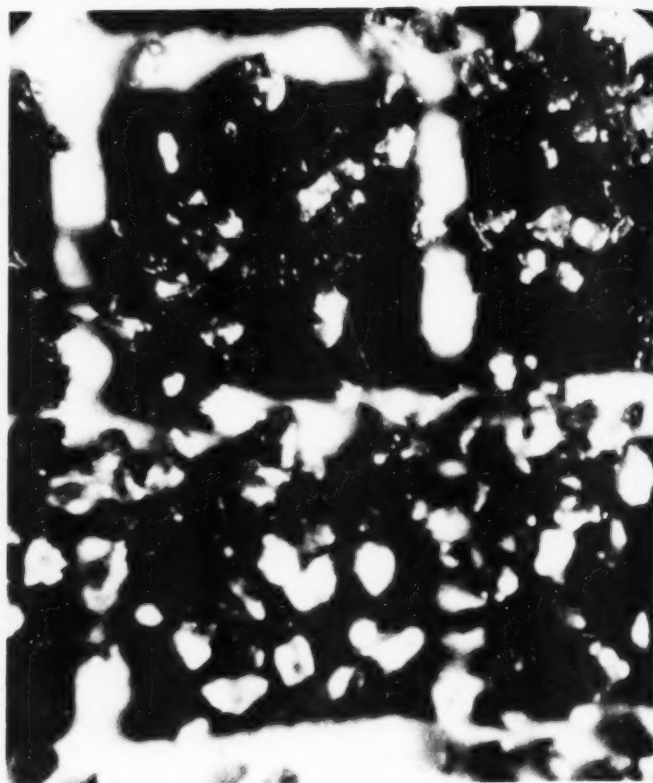


FIGURE 4
Number 180 Silicon Carbide Abrasive (50x)

need only to be screened to the standard sieve sizes. A number of these materials can be obtained that are very uniform in size and shape. They have several well-defined cutting edges that cut rapidly and uniformly into the metal. These sands, being free from slivers and flat pieces, break down much slower and much more uniformly. The slower, more uniform breakdown allows a longer finish time with correspondingly deeper and more uniform grain.

There are but two classes of manufactured abrasive available for use; silicon carbide and aluminum oxide (fused Bauxite). Silicon carbide is the hardest and toughest material obtainable for this work. It has a high density which keeps it next to the metal and under the marbles. The breakdown is so slow even with the heaviest loads that a very fine grade can be used at the start of the graining, minimizing the deep gouges and scratches that are unavoidable in softer materials unless an excessive amount of fine abrasive is added at frequent intervals. In fact it would appear to have all of the desirable characteristics of an ideal graining medium—except one. The shapes of the grain particles are many and varied. A sample of this type of material is shown in figure 4. The slivers, because of their extreme hardness, drive deeply into the plate and if broken off in the metal are difficult or impossible to remove. These particles of abrasive scattered throughout the grain have the nasty habit of picking up ink and causing scum.

(The second portion of this discussion, dealing with the effects of various abrasives in lithographic graining, will be published next month.)

NOW

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LITHOGRAPHIC EQUIPMENT AND SUPPLY DIVISION

JERSEY CITY, NEW JERSEY
26-38 Cornelson Avenue

CHICAGO, ILLINOIS
51st Avenue and 33rd Street

PACIFIC COAST REPRESENTATIVE: G. GENNERT, Inc., 1153 Wall Street, Los Angeles, Calif.

PREPARING COPY FOR TYPE

Careful Editing and Proofreading of Original Copy Suggested As Economy Move for Lithographic Establishments

By Joseph Lasky

PICTURE a small group of executives sitting around a conference table planning a catalog which is eventually to be photo-lithographed. The size has been decided upon, the sketch or layout is acceptable, the paper has been selected, and the concern that is to print the job has finally been chosen. On the table is a batch of copy which has been prepared by the advertising or office manager, if the business is large enough to warrant employment of such executives. Otherwise, the material has been written and collated by the proprietors or manager of the company.

Every element that enters into the production of a first-class catalog has been carefully checked and approved, but one thing is reasonably certain—the copy has not been “prepared” so that it is actually ready to be set up into type. Defining the word “prepared” and illustrating its application to Photolithography is the real objective of this article.

The intelligent editing and proofreading of copy before it is set up into type accomplishes several purposes, but its main object is to prevent the unnecessary expenditure of money for what is known as “Author’s Alterations,” which means corrections made in the type which were not in the original copy, and the lesser but equally important object of avoiding delays that might prevent the photo-lithographer from delivering the job when promised.

The following are a few defects in copy which the writer has observed after the copy has been set up in type, and which of course had to be changed *at the customer’s expense*.

1. The words Company and Co. in the same sentence.
2. Indiscriminate capitalization; that is, the same word capitalized and not capitalized throughout.
3. Words which should have been compounded, spelled three different ways in the same paragraph.
4. Unnecessary repetition of words, making the sentence dull and slipshod.
5. The omission of verbs or prepositions, causing the sentence to lack the unity necessary for clear expression.
6. An entire typewritten page consisting of one paragraph. This should have been broken up into at least two or three paragraphs in order to relieve its monotony.
7. Wrong divisions of words, which certainly are inexcusable.
8. Defective punctuation, *i.e.*, the wrong use of the comma, the semicolon, quotation marks, etc.

9. Poorly constructed sentences which look awkward and superficial.
10. Actual misspelled words, or what printers call “typographical errors.”
11. The use of the word “don’t” when it should be “doesn’t.”
12. The wrong agreement between the subject and the predicate.
13. Typing one figure over another, making it illegible.
14. The wrong total in a column of figures.
15. The wrong copyright year; for instance, 1935 when it should be 1936.
16. Using the word “accidentally,” when *accidentally* is meant.
17. “Principle” instead of *principal*.
18. “Respectively” instead of *respectfully*.
19. “Effect” instead of *affect*.
20. “Stationary” instead of *stationery*.
21. “Finelly” instead of *finally*, etc.

The foregoing “oversights” are but a bare fraction of the errors which constantly go through the typesetting departments of printing establishments or photo-lithographic plants because of failure to “edit” or “proofread” copy.

If these errors are noticed after the copy has been set in type, correcting them causes needless expense and delay to the customer. However, it happens occasionally that a job must be printed at a few hours’ notice. When this occurs, unsightly, atrocious and inexcusable errors mar the production of what might have been a good-looking job.

There are two elements of thought which might occur to the prospective customer after reading this article. First, “why shouldn’t the printer or photo-lithographer take care of these details for me? That’s part of the service for which I am paying.” The above isn’t practicable, for the cost of maintaining such a fixed editorial service would be prohibitive and add greatly to the expense of each job. Second, after all, the customer might say, do such errors make much difference? Who would notice them anyway? This is a fallacy, for errors are noticed and when they are observed they make a distinctly poor impression. It is not good judgment to underestimate the intelligence of those who read your printed literature.

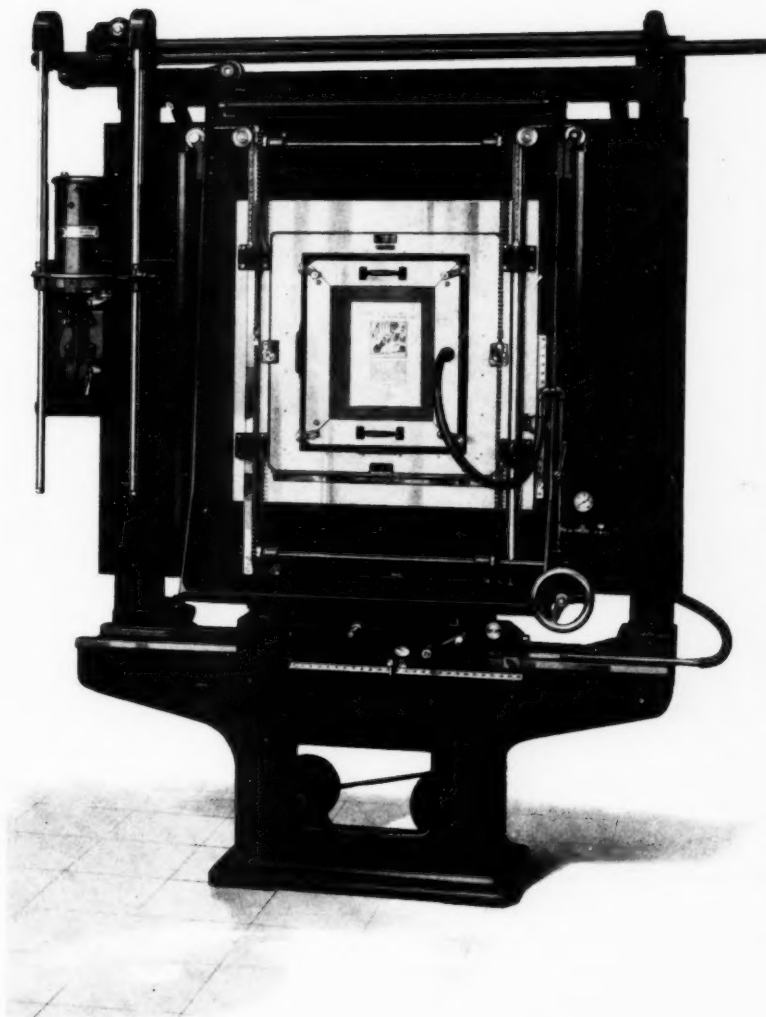
The better way is to read over the copy *carefully* before it is sent to the photo-lithographer or the printer.

Now you can PHOTO=COMPOSE IT

At last—a low price composing machine; hair line register, simple operation, fast, rugged, and worthy of the name "Rutherford." Designed and constructed to the same precision standards as its larger brothers, the Rutherford Planograph Composing Machine is the ideal equipment for the smaller lithographer.

■ How many times have you spent hours trying to step up a negative in your vacuum frame with indifferent results? How many times have you made 6, 8 or 10 negatives of the same copy, spent hours trying to stick them up in position, and then found your plate useless because of creeping or loss of contact? How many times have you turned down color jobs because of inadequate equipment? How many times have you accepted color jobs only to see your profit disappear in outside plate costs?

■ The new Rutherford Planograph Composing Machine is our answer to these questions. We believe it's your answer, too. Why not write us for descriptive folder on this machine or, if you prefer, ask our nearest representative to call.



RUTHERFORD PLANOGRAPH PHOTO-COMPOSING MACHINE

Type **RMA** 20 x 28"
Plate Size 22½ x 30"

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TYPEWRITING TYPOGRAPHY

Doing with Typewriter Keys What One

Formerly Did Solely With Type

By L. H. Ludwig

TO the offset printer contemplating putting in a typing bureau or, perhaps, to the individual already in one, it may be that we can pass on a helpful word or two gleaned from our own very limited experience in the Nation's Capital.

To the uninitiated, of prime import is the realization that the machine is to the typing bureau what the proper tools are to the workman. An all-purpose machine will write, but remembering that the camera gives what it gets in the way of quality it behooves us to give to it the best possible.

Our machines must, therefore, of necessity, be in A-1 condition, types clean at all times and the alignment perfect. It is well to keep in the foreground of one's mind always that it is typesetting we are emulating, an art far older than any of us.

For evenness of color when typing on manual machines we must depend upon an even touch, with a ribbon not too heavy to avoid fuzz, nor too light, preferably a photographic ribbon. For electrically impulsed machines, insuring an even touch, our ribbon specifications are still the same. In this connection ribbon manufacturers have been most helpful and we are truly grateful to them.

Our typewriter manufacturers, who also have been most helpful and cooperative, are just beginning to recognize the tremendous strides made in photo-offset printing, and the fact that it offers to them another field. We, therefore, are hoping soon to learn of the advent in the domestic market of a variable space machine. It is our understanding the German market already offers such a typewriter.

A word as to operators. While speed is essential from a selling point of view, the accurate operator with a rhythmic touch is more desirable.

The proper ribbon, clean types, perfect alignment and even touch for actual size writing, therefore, are pre-requisite to a finished piece of copy. It is our preference, however, to write for reduction for sharpness and, therefore, usually our practice.

For our masters we prefer a number one twenty-pound sulphite ledger as it gives by far the better copy. And, as we still have in mind the uninitiated, let us add a word about corrections. Avoid erasures always, and resort to paste-overs typed on the same stock.

Properly to line up paste-overs, also paste-ins, as well as for pencilled rules and underscores which are put in lightly in

black for the negative cutter's guidance, we recommend most highly our own pet ruler. This is not only transparent, but also marked off vertically and horizontally in eighths.

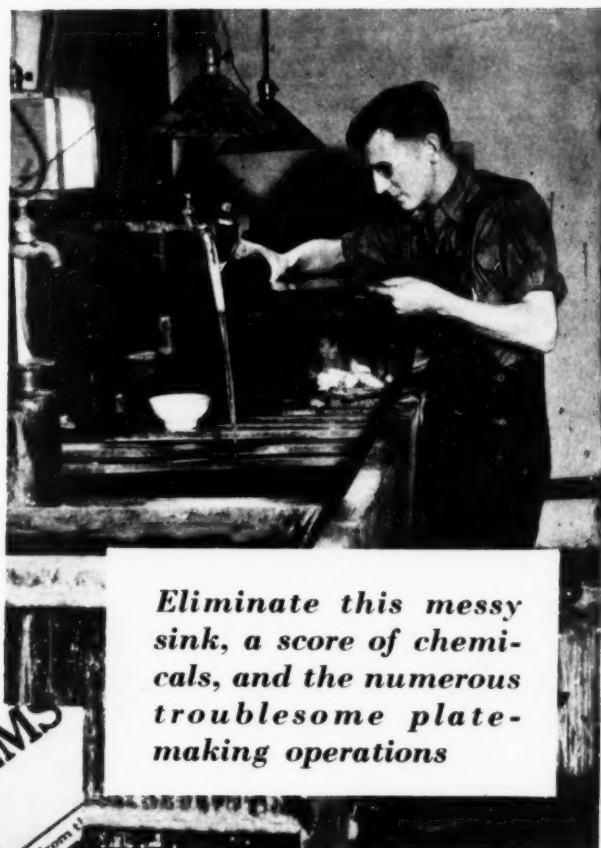
Our drawing board is the mount, if we may momentarily be permitted "to go horsey" on which we either "fall down and go boom" or on which we clear the hurdle. Our finished job must, in addition, be properly spaced or, in printers' terminology, must have balance. In form work this proper spacing is, of course, done on the machine. In booklets, bulletins and jobs of like calibre containing much body matter set in more than one size or style of type, or consisting of numerous short articles with display headings, it is our practice to Vogeltype the body on Vogeltype Aligning Paper in galley form; after justifying the right-hand margin we make up on our masters, inserting our heads and other display lines which are either Fototyped with Fototype Alphabets or Varityped, depending entirely on the name of the job and the copy. For facility in making up we have found

(Continued on Page 30)

Above are two of many effective advertising pieces in which the dominating keynote is type-writing typography, described in this article

KODALITH STRIPPING FILM

simplifies the
whole process of
Negative Making



Eliminate this messy sink, a score of chemicals, and the numerous troublesome plate-making operations



Buy Kodalith Stripping Film Normal... always ready to use, just as it comes from the box... always dependable

KODALITH Stripping Film Normal is the modern, improved medium for making negatives. *Efficient and economical*... it eliminates a score of chemicals, a dozen sink and dark-room operations that go with wet-plate making. *Convenient*... Kodalith is ready to use as it comes from the box. *Reliable*... Kodalith Stripping Film Normal is always the same, regardless of temperature and other climatic conditions.

With Kodalith Stripping Film Normal you use your present equipment... the same arc-light illumination, the same camera and dark-room. You eliminate old troubles... time-consuming steps... variable results. Make it a point to write today for a demonstration.

EASTMAN KODAK COMPANY, Graphic Arts Dept., Rochester, N. Y.

A Class Magazine Sells Quality

Many Smart Advertising Men Utilize Lithography As a Means of Producing the Desired Feeling of Atmosphere.

ADORNING the front cover of a striking 11¼ x 17 inch promotional brochure released by Town & Country magazine, is the reproduction of a magnificent tapestry, said to be the property of one of the nation's leading newspaper publishers. The illustration bleeds on three sides and occupies almost all of the page.

Every detail of the tapestry's intricate design stands out clearly. An interesting spot of light shoots diagonally across the scene to illuminate a large portrait which is superimposed on the tapestry. The layout simply breathes richness and quality. And so doing, it represents a successful introduction to the quality story that follows.

Town & Country sells quality merchandise. It offers a logical advertising medium for fine decorations, fashionable apparel, jewelry, yachts, motor cars, fine wines and liquors, antiques and table delicacies. Any promotion which Town & Country undertakes must be executed in the same vein of luxury as that which is reflected in its pages from month to month.

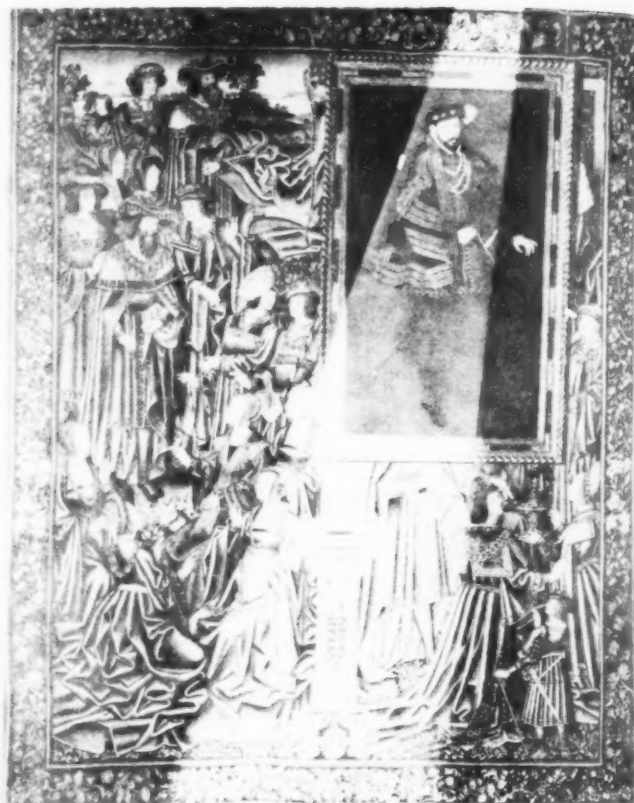
Dominant Keynote Is Achieved

This keynote has been successfully achieved in the brochure referred to above. The magazine entrusted the important job of telling its advertising story to R. A. Welcke Co., New York lithographers. The finished product is a No. 1 exhibit of the "class" and "atmosphere" with which lithography can cloak the printed word.

Technically the brochure illustrates several interesting points. Depending on the subject to be reproduced, a wide variety of black and gray tones comprises the pictorial presentation. One page, for example, all type, is lithographed in reverse—white type on a rich, solid black background. But, printed at the same time as this severe black and white was a halftone reproduction of a piece of sculpture, which called for a jet black background and several degrees of grayness in the foreground. The desired effects were achieved with marked fidelity.

All of the halftone subjects reproduced in this brochure are either interiors or closely affiliated items. Magnificent examples of drawing rooms, dining rooms, loggias, murals, porcelain dishes, rare glassware, and fine old silver candlesticks are among the luxurious indulgences attributed to Town & Country readers.

Most of the illustrations are comparatively large. Some bleed. White space is used liberally



DECORATION

This magnificent tapestry—said to be priceless—adorns almost all of the front cover of the fine brochure described above.

TYPEWRITING FOR REPRODUCTION

(Continued from Page 28)

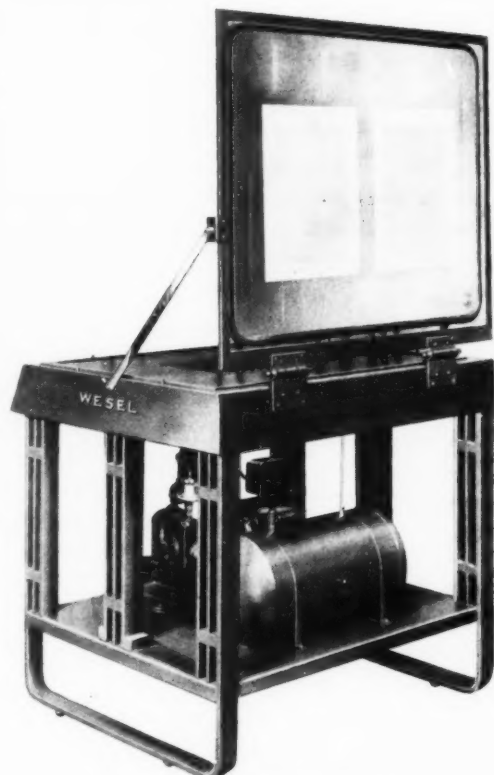
graph paper most helpful as masters. Work with a marked degree of uniformity we usually while typing "throw" right into page form.

Keeping in mind always that ours is a camera process we cannot stress too strongly utmost care in paste-overs and paste-ins. This, to the writer, brings back memories of days in the not too distant past when on certain typesetting jobs instead of locking the form in a chase for pressproofs the usual string was used before proving. The echo from the stripping room can still be heard, following the application of the straight-edge, "Hey, this type is cock-eyed."

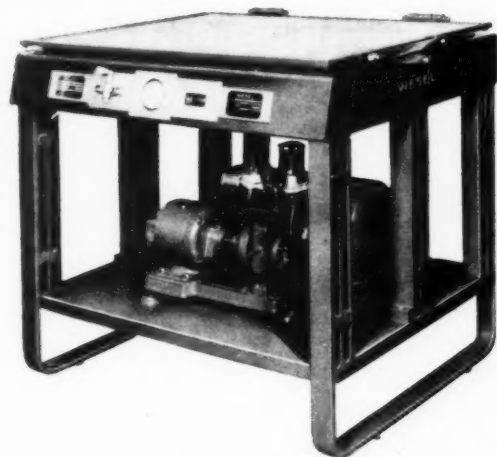
Typewriting typography is definitely here to stay, and while this new art is still a youngster we hope soon with the variable space typewriter to catch up with its older brother.

WESEL PATENTED VACUUM PRINTING FRAMES

Makers of complete line of photo-lithographic plate-making equipment. Over 75 plants Wesel equipped during the past two years.



Open View of Wesel Vacuum Printing Frame



Closed View of Wesel Vacuum Printing Frame

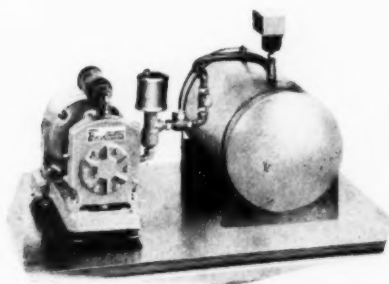
THE Wesel Printing Frame delivers contact between negatives and sensitized material in approximately two seconds and without the use of hooks, clamps, or fastenings of any kind. The new vacuum reserve tank is automatically exhausted of its air content, thus upon opening vacuum valve, the air is instantly exhausted from blanket to vacuum reserve tank.

When the pressure reaches the minimum point, the vacuum control mechanism automatically starts vacuum pump and motor, thus again exhausting the air content of the reserve tank. The operator turns on the electric power in the morning and the machine operates automatically during the day without further attention to the power plant.

Illustrations indicate the method of construction and operation. The entire mechanism is contained within one integral unit, easily moved about the plant to suit the operator's requirements.

Another new feature is the use of a special new "quartz crystal" glass, developed in Wesel laboratories. Under test, this affords 25% faster exposure. It is not ordinary plate glass, but is free of all foreign substances such as iron and other oxides, which otherwise have a tendency to retard light action and create distortion.

Motor and pump are built into one integral unit on a single metal base. This base is supported by a series of compression springs, eliminating all noise and vibration. Entire unit is all metal construction; made in 24 x 30" and 30 x 42" sizes. It is convenient and accurate for all kinds of intricate printing of single and multi-register work.



Power Unit for Wesel Vacuum Printing Frame

WESEL MANUFACTURING CO.

FACTORY: SCRANTON, PENNA.

CHICAGO OFFICE:
201 N. Wells Bldg.

SAN FRANCISCO OFFICE:
545 Sansome St.

NEW YORK OFFICE:
55 West 42nd St.

TORONTO OFFICE:
58 Hubbard Blvd.

49 SALES OPPORTUNITIES

Variety of Direct Mail Uses Afford the Lithographic Salesman Countless Approaches for New and More Business

WHEN the locomotive salesman approaches the railroad company seeking business he must possess a definite understanding of what uses his potential customer has for his company's wares. For him to make his approach without such knowledge would be unthinkable. The same is true of any other concrete selling, large or small, industrial, commercial or institutional.

For some reason or other, however, this basic principle of selling is often overlooked in merchandising a more intangible product—advertising. The lithographic salesman, for example, who is interested in selling a prospect his services for the production of promotion material, should have at his fingertips an understanding of the buyer's sales problems and his potential ability to utilize the lithographer's services.

So complex a matter is the proper application of direct mail advertising—only one of the many markets for lithography—that we publish below the excellent outline prepared by the Direct Mail Advertising Association, spotlighting the many different ways in which direct advertising has been and can be profitably employed.

This compilation should be an integral part of every lithographic salesman's sales ammunition. The applications cited are viewed entirely from the buyer's point of view:

In Your Own Organization

1. Building morale of employees.

Issue a periodical bulletin or house magazine, encouraging ambition, safety, efficiency and loyalty.

2. Securing information from employees.

Send them letters and questionnaires to obtain ideas and data, and indirectly to stimulate interest in organization and product.

3. Stimulating salesmen to greater efforts.

Stir them up with sales magazines, bulletins, or letters, featuring sales ideas, contest news and success stories.

4. Paving the way for salesmen.

Let advance cards, self mailers and announcements precede them to create a partially sold field of prospects.

5. Securing inquiries for salesmen.

Save the salesman's time by accomplishing the first steps of the sale for him. Use descriptive literature and inquiry cards.

6. Instructing salesmen on "how to sell."

Show them the way to bigger and better orders through a series of lessons, sent serially or as a sales manual.

7. Selling stockholders or others particularly interested in your Company.

Send them direct messages, also enclosures with dividend checks and pay envelopes, suggesting uses of the product or service. Ask them to pass the suggestions on to friends.

8. Keeping a contact with customers between salesmen's calls.

Don't let the customer forget. Send him letters, enclosures, and self mailers with friendly messages as well as sales talks.

9. Further selling prospective customers after a demonstration or salesman's call.

Emphasize advantages of product or service to make closing easier and to forestall competition. Letters, folders and booklets.

10. Acknowledging orders or payments.

A letter, folder or mailing card of acknowledgement can also carry good will and interesting information.

11. Welcoming new customers.

Build up further confidence in the product and the house. A letter will do that and at the same time encourage reordering.

12. Collecting accounts.

A delinquent customer soon becomes no customer. Friendly letters will bring in payments and keep customers in a good frame of mind.

Building New Business

13. Securing new dealers.

Each good reason for handling your product deserves a special emphatic message. Develop it carefully—present it forcefully.

14. Securing direct orders.

Reach the customer easily and quickly with letters and literature to get direct action. Perhaps, develop a department.

15. Building weak territories.

Stimulate local sales. Remove the "sore spots" resulting from unusual competition or conditions, or from inadequate distribution.

16. Winning back inactive customers.

Rediscover lost customers and bring them back with a

(Continued on page 46)

Facts about

Nickel Top

THE ULTIMATE PLATE

- 1—Print with the beauty of stone lithography
- 2—Never lose their grain
- 3—Do not require mechanical regaining
- 4—Outlast zinc or aluminum plates many times
- 5—Reclaimed (regained) in your own shop by placing the used plate in a Silox bath, at a cost of only a few pennies each for large plates
- 6—No labor cost for regaining
- 7—No investment in regaining equipment—no noise—no dust—no trans-shipping costs to regainers
- 8—Cuts plate inventory in half
- 9—Obtainable in sizes from small Multilith and Rotaprint up to 37" by 48"
- 10—Supplied in any wanted grain and gauge

No development during the past 20 years has had such an important bearing on the progress of Photo-Lithography or been so enthusiastically received and endorsed.

PARTICULARS ON REQUEST

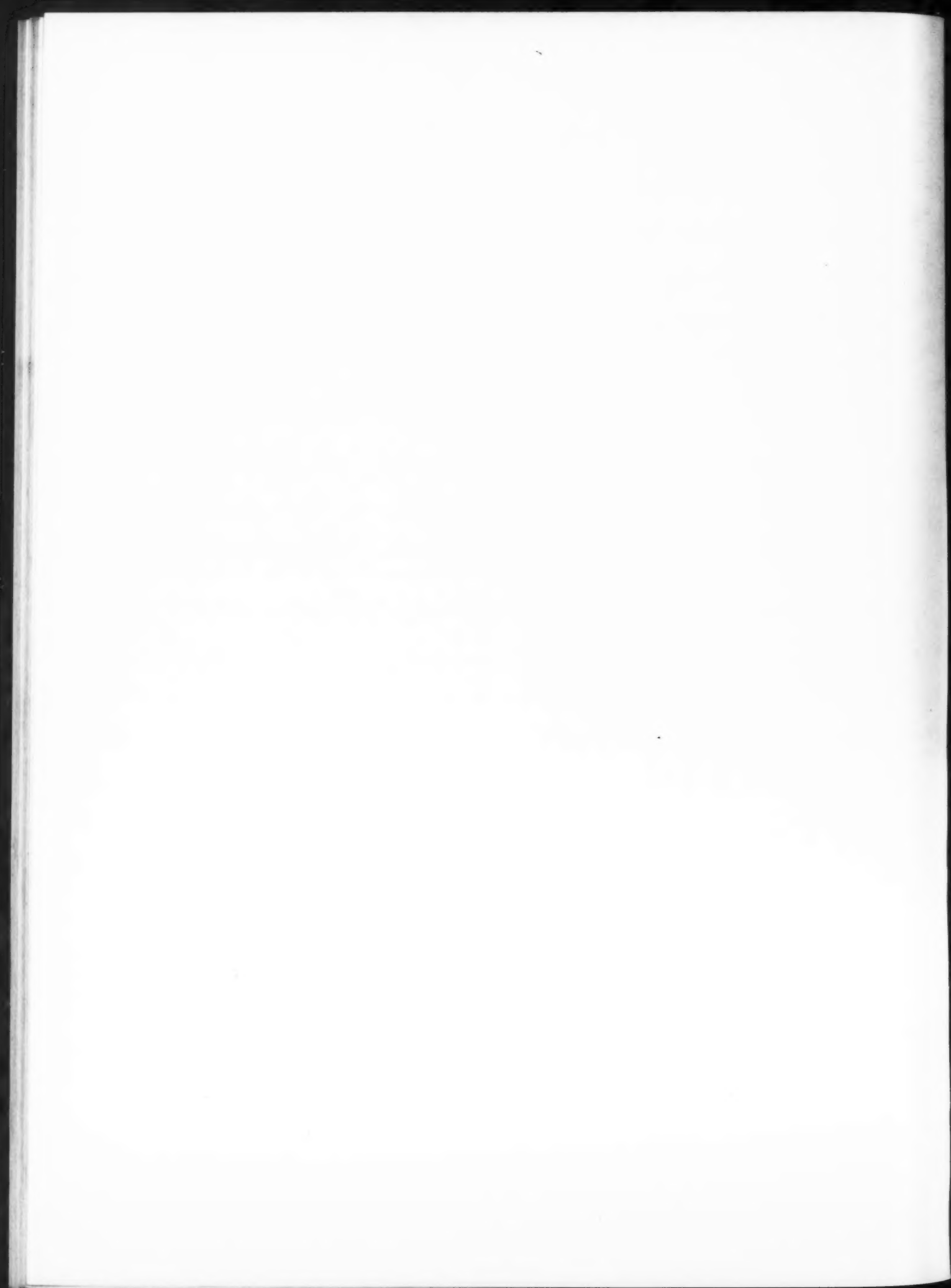
Litho Chemical & Supply Co.

63 Park Row

New York, N. Y.

Nickel Top plates are protected by Patent application—infringement and fraud will be vigorously prosecuted.

Represented by the FUCHS & LANG MFG. CO., Div. General Printing Ink Corp.,
in Principal Cities. On Pacific Coast by CALIFORNIA INK CO., Inc.





DEVINNE SMOOTH

DeVenne Smooth costs about the same as any fine offset paper, and yet helps materially to deliver a superior result with reproductions of all sorts of subjects—merchandise pictures, machines, natural scenery. A pure white, strong, opaque sheet of absolutely flat printing paper has long been needed for first class offset work. DeVenne Smooth is made to meet these requirements of the offset process.

**CROCKER-McELWAIN COMPANY
MILLS, HOLYOKE, MASSACHUSETTS**



Tells How to Step Up Results From Direct Mail

A working knowledge of postage regulations applicable to direct mail advertising is frequently a valuable asset for the lithographer and his salesmen to possess. Ofttimes one of two or three alternatives presents itself to the direct mail advertiser and only the experienced man can advise him how to proceed profitably.

For instance, should first class or third class mail be used for campaigns of a general character and what has been the experience of others with respect to pulling power? On bulk mailings which is best—half-cent stamps? Metered indicia? Printed permit? These are but a few of the many problems that crop up.

The answers to many of these are supplied to all who are interested by Advertisers' Mailing Service, New York. First, the two queries mentioned above:

Past experience indicates in many instances third-class mail pulls equally as well as first-class. This seems particularly true in cases where the product or service is popularly priced and has a general appeal. The saving between third-class and first-class postage rates is quite often the profitable factor in large national direct-mail campaigns especially where the individual sale provides only a narrow margin of profit.

The matter of indicia:

Tests which have been made on the different kinds of postage used for third-class bulk mailings show results can be stepped up when close attention is given to this part of Direct-Mail planning. Here is our rating based on pulling-power of postage used:

1. Metered indicia in purple or red color
2. Two one-half cent precancelled stamps
3. One cent green precancelled stamps
4. Printed Permit

(When third-class mail is sent to home address two one-half cent stamps seem to bring the best results.)

Answers to other pertinent questions:

When is the third-class rate 1c and when is it 1½c?

The postage rate for third-class bulk permit mailing, as covered by Section 562 Postal Laws and Regulations, is 12c per lb., with a minimum of 1c each providing the mailing piece does not exceed 1-1/3 oz. Booklets of 24 pages or more are mailable at the rate of 8c per lb. with a minimum of 1c. Regular third-class postage is 1½c for each 2 oz. or fraction thereof.

Is it permissible to use a hand signature on letters mailed under a bulk permit? Can these letters have the individual's name and address typed, together with a personal salutation? The answer is "Yes."

What is the present rate for air mail? Six cents an ounce or fraction thereof for any point in the United States.

Do you get equally good service on air express? Air Ex-

press Service applies on packages—the minimum charge is \$1.00 per package. At the present time the Postal Telegraph Company will pick up your package and deliver it to the Airport. On its arrival at the Airport of destination Postal Telegraph will make delivery to the addressee.

What are the restrictions as to size and color of Business Reply Cards?

Business Reply Cards are limited to not larger than 3-9/16" x 5-1/16" or smaller than 2 3/4" x 4". If it is desired to have a larger card than the above restriction then it must be printed as a "Business Reply Envelope." The Post Office allows white or very light color tints to be used for Business Reply Cards or Envelopes—printing may be in two colors.

How much space can be used for advertising on the front of a self-mailer broadside?

The only regulation which applies is that 3 1/2", top to bottom, on the right hand margin must be left clear for address.

What form does the Post Office provide to aid you in correcting your mailing list?

To help keep your mailing list up-to-date it is suggested that once or twice a year you have printed on your envelope or circulars this form:

If addressee has removed, kindly notify sender on form No. 3547, postage for which is guaranteed.

Fundamentals That Help Plants Produce Profitable Sales

Regardless of the size of a lithographic establishment, certain basic factors control the success of selling efforts. Based on practical experience over a period of years, one graphic arts organization outlines the following eleven factors, which, if followed, will enhance the sales results of any plant:

1. Employ salesmen under a contract definitely establishing all terms.
2. Lay out territory, and insist upon its cultivation.
3. Have systematic manner of developing prices—estimator or price list and if salesmen act as estimator ALWAYS check their prices before quoting them.
4. Instruct salesmen as to data required for an intelligent estimate.
5. See that every order bears its share of profit.
6. Insist upon MORE selling and LESS soliciting.
7. Provide methods for written sales and call reports, and insist upon their use.
8. Provide service giving Ideas, Lay-outs, Dummies—under sensible regulations.
9. Use card-index system of customer-call control.
10. Have systematic and regular follow-up control.
11. Use standard method to submit quotations.



Faithful Reproduction

Producers and buyers of PHOTO-OFFSET agree that this *Whiter*, better-surfaced LEXINGTON OFFSET gives real value. Every detail is held; every tone is reproduced. LEXINGTON OFFSET is available in White and India in Standard Finish and four stock Fancy Finishes. Try it for your next job. Your paper distributor will furnish you with test sheets.



Please address requests to Sales Dept. Z

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: ATLANTA • BOSTON • CHICAGO
CLEVELAND • PHILADELPHIA • PITTSBURGH

 **LEXINGTON** *OffSet*
"An INTERNATIONAL Value"

Photo-Lithographic Inks

An Analysis of the History and Properties of Secondary Colors

By **GEORGE CRAMER**
Sinclair & Valentine Co.

THE primary colors, Red, Yellow and Blue, can be blended with one another in order to form the secondary colors. Mixtures of Red and Yellow produce Orange; Red and Blue, when combined, produce Violet; and Yellow and Blue together make Green. Lithographic inks of the secondary colors; such as Orange, Violet and Green, play an important part in colored lithographic effects that are so much in demand today. Photographic color separation has, in a fashion, diminished the need for secondary and tertiary colors. However, where colored effects are to be produced in which exceptional color cleanliness is needed, they can only be produced by the use of these colors. Some methods of color separation in the production of lithographic plates in their present state of development follow a system which makes it extremely difficult to obtain the secondary colorings in their pure hues. It is thus necessary to resort to these secondary colors where the true shades must be produced.

Violet has been used in the arts for many centuries. The royal colors of the early ages were largely drawn from the mineral and vegetable coloring materials. They were very expensive and could only be used by the wealthy; hence, the name "royal colors." Perhaps the reason for the first organic color being Violet (Perkin's Violet) might have been due to the high cost of the royal colors. Perkin's discovery in 1856 not only opened the way for the development of many other organic colors, it stimulated the production of coal tar violets as well. In 1869 one of the present day most useful violets (Methyl Violet) was developed. This discovery was followed in 1878 by the introduction of Acid Violet and in 1883 by Crystal Violet. Purple or Violet lithographs can also be produced by blends of bluish reds and reddish blues. The effects thus obtained are never as clean or as brilliant as those produced by the straight colors. Where it is necessary to produce this secondary color, extreme care must be exercised that only a cold red and a clean red shade blue be employed. Any presence of yellow in red or green in the blue can only produce an off-shade violet.

Green is most likely the oldest known color. Its appearance in nature far overshadows all the others. The popularity of green is in no small measure affected by its abundance. Until 1873 only such earth materials and minerals that were green by nature were available for use in the Graphic Arts. The

accomplishments of the organic colorists included the introduction of Malachite Green, which even today, almost sixty years after its discovery, is still used abundantly for the production of green lithographic inks. In 1882 Naphthol Green and in 1887 Alizarine Green were developed. These greens found ready application in lithography and printing. Almost forty years later, Indanthrene Green, a so-called vat color, was perfected, which has found useful application in lithographic inks where unusual quality characteristics are to be met with.

The Milori Greens were and still are used in the production of a considerable percentage of green lithographic inks. The green effects produced by the chemical combination of Iron Blue and Chrome Yellow and those produced by mixtures of yellow and blue, again, cannot be compared in either cleanliness, brilliancy or strength with the virgin colors. Mixtures of yellow and blue must also be blended with care if pure shades of green are to be produced. Quite frequently, off shades are needed. This is true in the production of greens such as Olive Greens, Willow Green, etc., where either red shade blues or even black might be added to obtain such colorings. The relatively initial low cost of the Chrome Greens is, no doubt, responsible for their present popularity in the trade.

A combination of a reddish yellow and a yellowish red will produce a pure orange ink that will lithograph successfully. Many of the coal tar oranges and some of the Chromes will produce effects of excellent quality, but it can generally be assumed that the dyestuff pigments will enhance the result obtained by their greater purity and value. A number of orange pigments are to be found in the earlier discoveries; but it was not until the early part of the twentieth century that Permanent Orange was perfected and employed in the production of lithographic inks. This particular pigment has gained its popularity due to its superior hue, strength and workability.

The Chrome Oranges and the orange mineral pigments are employed in some lithographic inks, but due to their poor behavior on the press must be specially compounded to alleviate such tendencies.

The secondary and the tertiary colors are all a necessary part of the universally colored lithographic reproductions. Many thousands of pigment combinations can be blended to form an unlimited number of special colorings. Without them no art subjects could be satisfactorily produced.

THE PHOTO-LITHOGRAPHER

FOR INCREASED SALES

CUT-OUTS

**CUT-OUTS ARE OFTEN MORE EFFECTIVE
THAN AN EXTRA COLOR & COSTS LESS**

Note the Difference in
**ATTENTION
GETTING VALUE**

The CUT-OUT idea
attracts more favorable
attention than the
Square Piece

OUR SERVICE CONSISTS OF
DIES, DIE CUTTING
MOUNTING
& FINISHING
TO THE TRADE



Advertisers Prefer

**WINDOW DISPLAYS—COUNTER CARDS AND DIRECT
MAIL PIECES THAT ARE DIE CUT**

SERVICE DIE CUTTING CO.
Walker 5-3853 155 Sixth Avenue, N. Y.

LITHOGRAPHERS' PROMOTION

(Continued from Page 13)

While on the subject of house organs, it is pertinent, at this point, to make mention of the widely circulated little magazine called, "Out of Print" which is sent at regular intervals to a mailing list of some 12,000 interested people by Ardlee Service, Inc., New York. In the metropolitan area this effort is regarded as one of the outstanding promotion activities in the graphic arts.

"Out of Print" deals with a great many interesting advertising and merchandising subjects; analyzes the features of the photo-lithographic process; offers the prospective user numerous hints on copy preparation and how to achieve the best results in the application of offset printing. A feature of the publication that has attracted widespread comment is the series of articles, "Studies in Salescraft" by William Wolfson, Ardlee's advertising manager.

The advent of 1936 witnessed the appearance of many calendars issued by lithographic concerns in all parts of the country. These ranged in size from month-to-month desk size sheets, to large 12-month-at-a-glance sheets. Polygraphic Company of America, New York, turned out one of the most imposing of the latter type. The sheet is 22x28 inches in size and is dominated by a spectacular four-color abstract design printed in the center of the sheet. On both sides of the design are the twelve months' dates for the year. All numerals are black, with the exception of Sundays and holidays in red, and grey backgrounds alternate with white. The fine composition and colorful aspect of this calendar has no doubt won for it a place on many an office wall.

What Was Accomplished

In Boston, Spaulding-Moss Company came through with a large size white on blue 12-month calendar sheet, while A. H. Mathias & Company in Pittsburgh issued a similar sheet in the identical color combination. Both are characterized by the readability and simplicity that are sought after in this type of calendar.

Gray Printing Company, in addition to the portfolio mentioned above, also issued a 1936 calendar that is worthy of mention. This is an 8½x11 unit, folded over once to make a calendar sheet 5½x8½. An easel on the reverse side of the calendar suggests its use on the office desk. The monthly sheets swing over by means of the new Wire-O binding, which also lends an air of distinction to this interesting promotion piece. On the back of each sheet is a photographic view of some phase of Gray-Lith production. Still another novelty is the hazy imprinting, on each sheet, of some scene suggestive of the season. January, for instance, has a skating scene; February, the statue of Lincoln; April, two figures

TO SEE . . .



. . . IS OFTEN SALVATION



THE mariner who sees the light of a buoy gleaming through the night can steer his ship in safety.

The business man who sees ahead to the light of financial independence steers his course by means of continuous advertising — advertising backed by a sound idea and produced by intelligently planned printing. The finest sales idea ever conceived could be completely void of appeal through careless reproduction.

With justifiable pride, we can help you get results from your printing and advertising, because we are always aware of the purpose of the printed piece we produce for you.

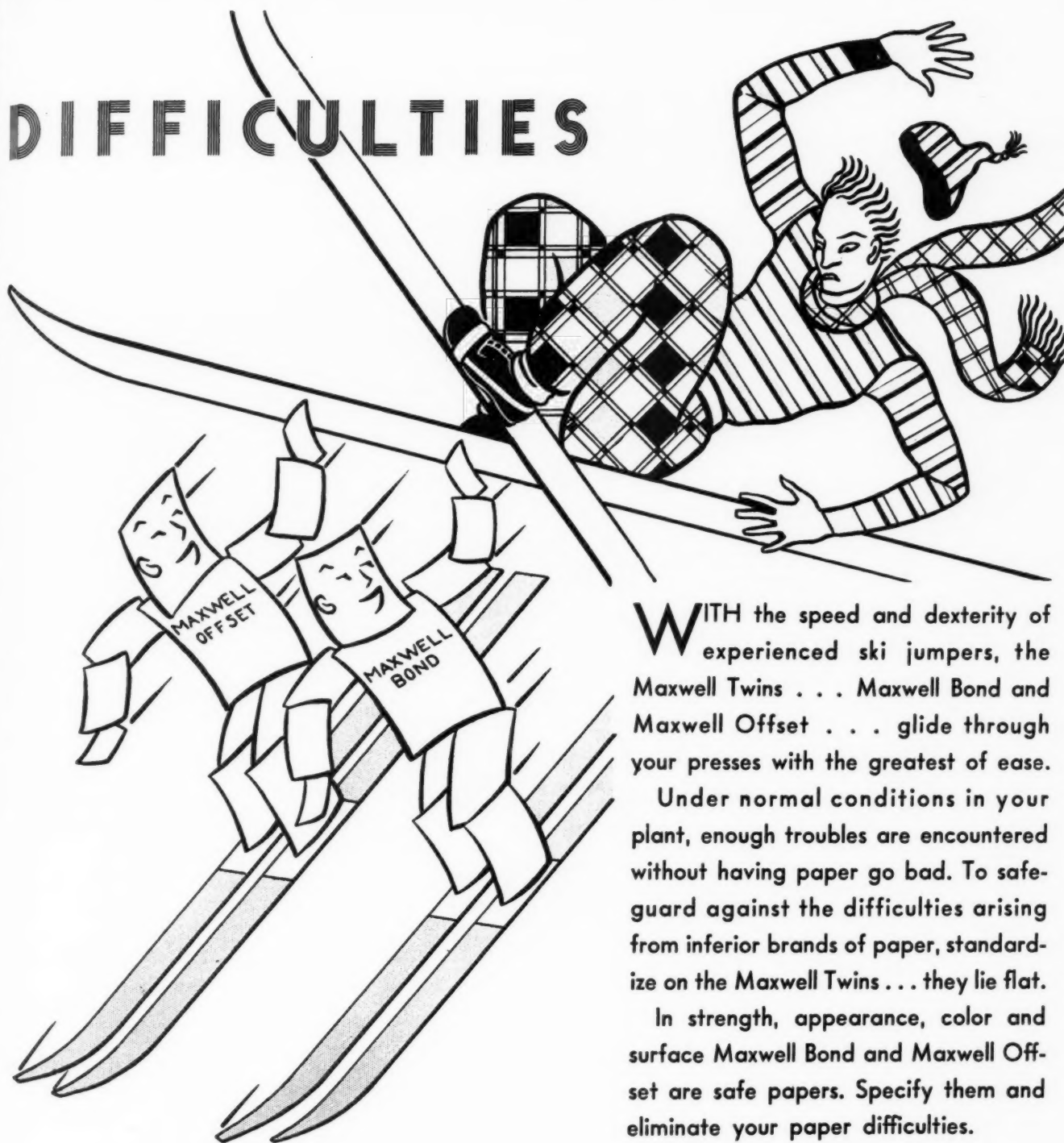
OUR NEW OFFSET PROCESS — ECONOLITH
will reproduce, **ECONOMICALLY**, anything
we can **PHOTOGRAPH . . .**

A knowledge of what each advertisement is supposed to do is essential to the design of the piece of successful copy intended to sell.

under an umbrella; and so on through the year.

The examples of lithographers' promotional material cited in this article are by no means intended to denote the full scope of such activities. Instead, they are simply indicative of some of the typical successful efforts which have been recorded during the past year and which are being turned out in increasing quantities at the present time.

DIFFICULTIES



WITH the speed and dexterity of experienced ski jumpers, the Maxwell Twins . . . Maxwell Bond and Maxwell Offset . . . glide through your presses with the greatest of ease.

Under normal conditions in your plant, enough troubles are encountered without having paper go bad. To safeguard against the difficulties arising from inferior brands of paper, standardize on the Maxwell Twins . . . they lie flat.

In strength, appearance, color and surface Maxwell Bond and Maxwell Offset are safe papers. Specify them and eliminate your paper difficulties.

THE MAXWELL PAPER COMPANY
FRANKLIN, OHIO

Maxwell Bond
WATERMARKED



Maxwell Offset
TUB-SIZED

MAXWELL IS MADE WELL

THE MATHEMATICS OF SALES

(Continued from Page 16)

nature of suggestion than in exposition. For instance, much can be added to the idea of timely calls. A study of orders already secured and executed is very helpful. This enables the salesman to determine seasons of particular businesses; to follow up all old customers in that line at a particular time; to go after others in the same or allied fields. I have written but little, in the hope that salesmen who read will think much.

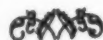
* * * * *

In conclusion, permit me to refer again to the mathematics of production; to call attention to a simple practice which will clarify a quotation for the prospect and prove of assistance to the salesman, whether he is qualified to estimate or not. It is this: *break up the total price into a unit figure.*

For example, if four thousand copies of a booklet are estimated at \$400.00 for the job, then the price of one booklet is 10c.

Were another lot run at the same time; i.e., several thousand additional, the cost per booklet to the customer might be but 8c. The buyer very often will secure a larger quantity to save the difference, especially if he is shown how the extra number of booklets can be advantageously utilized.

Sooner or later the salesman who submits the unit price as well as the total figure finds himself better versed on prices. He can approximate the cost to the customer when confronted with specifications.



Worthwhile Articles for Those Interested in Advertising

In response to many requests for information from people who are only casually acquainted with the advertising field and who would like to break into the field, Walter A. Lowen, New York specialist in advertising placements, has prepared an imposing list of suggested articles under the general heading, "Advertising As a Vocation."

These articles, Mr. Lowen points out, should be of particular interest to young men and women who wish to make advertising their career. The articles have appeared in leading advertising trade papers during the past few years.

Printers' Ink Weekly

	Page	Issue
The Way Up in Advertising	37	10/10/35
Getting Ahead in An Agency	21	9/26/35
How to Break In	73	6/ 6/35
How to Get That First Job in Advertising	73	8/ 9/34

An Advertising Man Writes to His Son	77	7/19/34
He Got a Job and Made Good	51	5/17/34
How Shall I Break Into Advertising?	65	4/ 5/34
Discipline for the Young Man in Advertising	59	12/ 7/33
For the Young Man Looking for An Advertising Job	40	1/28/32
Three Bright College Men Looking for Advertising Jobs	27	1/14/33
You Can't Keep a Good Advertising Man Out of Work (A vocational expert* tells how to go about getting a new job) *Walter A. Lowen	118	6/18/31
The Art Director's Education (Indicating lines of study for the young men or women who aspire to become art directors)	79	11/ 6/30
Where to Start in Advertising	25	10/16/30
Breaking Into Advertising	75	10/ 2/30
What Groucho Says (He gives some advice to a young job-hunter)	99	7/ 3/30
A Score Card for Testing Applicants for Advertising Jobs	10	6/19/30
The Young Woman in Advertising	74	4/ 3/30
What Young Men About to Enter Advertising Should Know	141	3/13/30
Thanks for the Ladder. Mr. Metzger	34	3/ 6/30
How I Got My First Copy-Writing Job	112	1/30/30
How to Get That First Advertising Job	65	1/16/30
Is Advertising Instruction Keeping Pace With Advertising?	132	12/12/29
The Young Man in Advertising. Where is He Bound?	33	12/ 5/29
Out in the Open	33	10/24/29
Getting a New Job	105	9/19/29
Experienced Agency Man Wanted	42	8/ 9/29
What the Aspiring Ad Man Should Know	118	7/11/29
What I wish College Had Taught Me	77	4/ 4/29
What an Advertising Agent Wants a College Man to Know	76	7/ 4/29
The Adv. Man of 1940—Where Are They Now?	69	6/20/29
To Speak or To Write—That Is the Question	3	4/18/29
Is This Girl Wasting Her Trained Brain?	190	2/21/29
Advertising as a Career for Women	88	12/27/28
A Young Buck Rears Up and Kicks Over the Traces	49	12/ 6/28
The Young Man and Advertising	89	10/ 4/28
What Does the College Man Mean to Advertising?	165	5/17/28
What Shall I Do to Become an Advertising Man?	10	3/15/28
How Shall I Break Into Advertising?	67	1/ 5/28
Advertising as a Career	65	5/12/27
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FOR SPARKLING HALFTONE REPRODUCTION



Photo by Underwood & Underwood

To get extra life and sparkle, use coated papers of *blue diamond whiteness* . . . Cantine's Lithogloss, specially surfaced for varnish; Zena Coated One Side with excellent finish at medium cost; Catskill Coated One Side for quality at lowest cost.



Ask your Distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information" containing full information with actual samples of grades for all requirements. THE MARTIN CANTINE COMPANY, Saugerties, N. Y. Specialists in Coated Papers since 1888. New York Office, 41 Park Row.

Cantine's

COATED PAPERS

This Insert Produced by Photo-Lithography on CANTINE'S LITHOGLOSS—25 x 38—80 lb.

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**A LOT CAN HAPPEN IN
FIFTY THREE YEARS**



SIEBOLD

The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

J. H. & G. B. SIEBOLD, INC.

Lithographer's Supplies

47 WATTS STREET, NEW YORK, N. Y.

Phone WA lker 5-9474

*Supply price list and Offset
Specimen Book upon request*

OFFSET BLACKS • COLORS • SAFETY INKS • ROLLERS • MOLLETON • DAMPER COVERS • RUBBER BLANKETS

Photo-Lithography in Advertising

(Continued from Page 18)

preparation had completely built an initial market for a companion article solely by the use of package inserts.

The enterprise now being developed by the Association of National Advertisers for a survey to determine coverage possibilities and circulation values in window displays is highly significant.

I have on my desk at this time a dummy form as a suggestion prepared for and at the request of the sales promotion manager of a large company. His purpose is to work out a scheme of counter display for his dealers to use — not to *directly* display or advertise the company's products, but to display and circulate literature advertising those products, of which there is a great variety.

I mention these as being merely a few outstanding links in a fairly long chain of similar evidences.

Let's take a brief glance at that last mentioned idea. Let us assume the case of a manufacturer who is selling his product through retail dealers. He has, we will say, 500 such retail outlets. Assume that he can and does work out an attractive and effective plan by which his advertising literature secures an over-the-counter distribution averaging two hundred pieces distributed per dealer. He has thus bought a hundred thousand circulation.

This is his *own* circulation. He is not dividing attention value with the news of the day, or with the latest fiction, or with the hundred and one advertisers also competing for attention, as he would in the case of buying a hundred thousand circulation in newspapers or magazines, even assuming that he told his "story" as completely and fully in the general media as in his own literature, which would be expensive and difficult, if not impossible.

Furthermore, he is applying his advertising pressure at the *point of sale*, where his product is immediately procurable. He is doing it in a way which gets the interest of his dealers, who presumably are as anxious to increase sales of his product from their stocks as he is to have them do so.

Opportunities Always Present

Whatever the form or type may be, package enclosure, window display, booklet or broadside — whether used in direct mail advertising or distributed by other means, it can be aimed directly at those markets or points of sale where it will be most effective.

Lithographed material provides the small business or the big business with a narrow market, with a medium that can be ideally fitted to specific needs, and which rightly used will bring growth and profits.

If we sell photo-lithography with a view as to how its production can contribute to the greater profit of our customers, we shall then sell on the only basis that can bring continuous progress for ourselves—the foundation of good business in any line—mutual satisfaction to buyer and seller alike.

Nothing very new in all this, you say. Of course not. But there are constantly recurring advertising situations in which this general idea can be applied in new ways and with infinite variations.

There is nothing very new in any of the general *methods* of advertising but new ways of applying those methods are being shown every day. That is precisely the point of the thought which I am trying to bring to you: namely, that in a vast number of situations there are opportunities to apply a plan or method for profitably circulating material produced by photo-lithography. These opportunities, even when clearly apparent, are frequently neglected and overlooked. A wider and more general recognition of these facts with a consequent more frequent seizing of such opportunities will be profitable to advertisers and lithographers alike.

There is another angle of the subject which is of the highest importance to both the advertiser and the lithographing industry. When lithographed material is the advertising medium employed, the small business can employ it profitably as well as the large business. It can be bought and circulated in any quantity. Its circle of distribution can be closely governed and can be made as large or as small as the circumstances of the individual business may require.

NEW BINDINGS

(Continued from Page 19)

loose leaf feature, however, is more effective in the Wire-O and Plastic bindings, inasmuch as both offer wide and more effective gripping areas.

From the standpoint of price, it should be pointed out that the three bindings mentioned are, generally speaking, more expensive than the usual saddle stitch binding. Of the three Plastic is most expensive and at this writing Spiral and Wire-O are approximately the same in price. In some instances, however, especially when the binding requires the incorporation of separate sheets, inserts or signatures, the three new bindings offer distinct advantages both in price and practicality over older methods.

The attractive qualities, smartness and utility of these new bindings commend them to the attention of lithographers with a merchandising sense.



New Macbeth Printing Lamp

Type B16

A GENTLEMAN from an old school. The sifted knowledge of 30 years of lamp making experience is built right into this lamp.

COVERS corners and edges of frame better than any printing lamp yet devised. No halation, no fuzzy edges. Full twelve-inch trim. Burns five hours without retrimming.

MACBETH camera and printing lamps are in use in nearly all plants. Send for catalog.

Macbeth Arc Lamp Co.,

Philadelphia, Pa.

Macbeth

World's Standard Photo Lamps

Lamination Enhances the Lithographed Surface

(Continued from Page 20)

to a point low enough to recommend the application for widespread commercial use. Among the many potential logical uses for lamination are the following:

Labels, where it is desired to protect the identification of a product from contents that might be spilled or from water that usually causes a label to drop off (lamination is absolutely waterproof); also as protection from drugs. Lamination makes the label impervious to alcohol which may then be used to wash the labels clean. This is an important development for liquor people.

Show cards, outdoor signs and similar devices which are subjected to severe usage. Lamination can endow such advertising material with longer life and improved appearance.

Albert M. Ross Inc. well known advertising agency, handled the account for the Flintkote Company. Supervising the entire format and composition of the book, the agency's comments of the new process will be pertinent.

They state that at first they considered wrapping each copy in cellophane, and later they looked into varnishing the cover. However the National Process company called attention to this new process, samples of which had just been

received. After the tests mentioned above it was adopted. The agency further says:

"This new process has given a richness and brilliance to the lithographic colors superior to varnishing which has the same objective. However, the feel of this new processed cover, the bend and the lay of the sheet are entirely different. This process converts paper into a new and more luxurious material."

It is a truism that technical control is an absolute essential to success in all lithographic work. Presuming that this same careful control might be essential in this process of laminating, Mr. Bert C. Miller was asked some questions.

He shows that a high degree of technical control is essential with all the water solvent adhesives. There are several hundred of these water solvents and by long experience our present success has been won for the converting industries. Now with this new hot melt or thermoplastic adhesive it is equally true that careful technical control is required. Therefore proper technical care through competent channels of information is essential.

For Quick - Economical - Sure Results

Use a classified ad in

THE PHOTO-LITHOGRAPHER

DE VINNE SMOOTH
GAINSBOROUGH
MONTGOMERY OFFSET
MAXWELL OFFSET
DICKINSON OFFSET
DEVON OFFSET
CATSKILL LITHO C.I.S.
LITHO ENGLISH FINISH
LITHO SUPER
COATED BLANKS
LITHO BLANKS



Who thinks about HOT WEATHER in February?

LITHOGRAPHERS DO!

Yes, all experienced Lithographers think about the weather whenever they buy inking rollers — summer or winter. Many of them remember that Vulcan Litholastic Rollers are free from "tackiness" in hot weather. Not one complaint on "tackiness" was received from Vulcan roller users during all the heat of last summer. Weather and humidity mean nothing to Vulcan Litholastic Rollers.

Vulcan Rollers come to you uniform in diameter and stay that way. No shrinkage and no swelling. The Litholastic surface material is tough and durable, and it is oil-proof throughout — which means, specifically, no oil penetration at the ends.

Write for particulars about Vulcan Litholastic Inking Rollers.

VULCAN PROOFING COMPANY

FIRST AVENUE AND FIFTY-EIGHTH STREET, BROOKLYN, N. Y.

Pacific Coast: Ralph Leber Co., Inc., 426 Polson Building, Seattle, Wash.

Southern Representative: Hi-Speed Roller Company, New Orleans, La.

SALES OPPORTUNITIES

(Continued from Page 32)

series of friendly messages and interesting offers of attractive goods.

17. **Developing sales in territories not covered by salesmen.**
Make contacts where bad roads, poor train service, or "long hops" prevent a salesman from calling.
18. **Developing sales among specified groups.**
Select worth-while groups and send them special messages, timed for their circumstances and your convenience, written in their language.
19. **Following inquiries received from Direct Mail or other forms of advertising.**
A series of messages to those who have expressed interest, carrying the sale through its later steps.
20. **Driving home sales arguments.**
Successive letters and folders emphasizing selling points, one by one, to remove doubt or misunderstanding.
21. **Selling other items in line.**
Enclosures, mailing pieces, package inserts and hand-out folders will acquaint customers with additional items and departments.
22. **Getting product prescribed or specified.**
Build up the complete confidence of professional men in your product. Influence consumers and dealers to specify it.
23. **Selling new type of buyer.**
Extend your market in new directions, where your product has not been used before. Analyze the field; try out new possibilities.
24. **Bringing buyer to showroom or factory.**
Bring people in with informal invitations to visit and with formal announcements of exhibits and displays.

Assisting Present Dealers

25. **Helping present dealer sell more.**
Sales plans, contest ideas, timely suggestions, and dealers' helps will promote sales directly and will win good will and co-operation in general. Prepare literature unfolding a complete Plan.
26. **Merchandising re-sale Plan to dealers.**
Show dealers the possibilities in the plan; explain how to use it. Encourage them to undertake it and stick to it.
27. **Educating dealers on superiorities of your product or service.**
Tell your advantages over and over again, in different ways, so they will not be forgotten.
28. **Educating retail clerks in the selling of a product.**
Get the confidence, good will and interest of the actual seller. Provide him with selling ideas.

29. **Securing information from dealers or dealers' clerks.**
Letters, bulletins, or house magazines will get information from the actual sellers that can be used equally well by other sellers.

30. **Referring inquiries from consumer advertising to local dealers.**

Inquiries are too expensive to be wasted. Refer the inquirer to a dealer in that territory; send his name at once to the dealer.

The Consumer

31. **Creating a need or a demand for a product.**
Stimulate the demand for your product or service and remind the consumer to ask for it by name. Make people see the need for it.
32. **Increasing consumption of a product among present users.**
Package inserts, booklets and counter folders, envelope enclosures and mailing pieces will make the user aware of other uses he never thought of.
33. **Bringing customers into a store to buy.**
Straightforward messages about your store and the service will bring people in. Create a desire for certain merchandise at the same time.
34. **Opening new charge accounts.**
A well-planned campaign to a well-selected list of people who can pay will put good new accounts on the books.
35. **Capitalizing on special events.**
Births, deaths, marriages, promotions, graduations and other family happenings involve expenditures that Direct Mail can influence. Use also special lists for private and general sales.

General

36. **Building good will.**
Deserting salesmen and aggressive competitors can be forestalled and outweighed by literature that makes people like you.
37. **Capitalizing on other advertising.**
Tell dealers about your advertising plans. Reprints and literature quoting your advertising can be concentrated on any desired territory.
38. **As a "leader" in other forms of advertising.**
When radio time or publication space is too short for your whole story, offer a folder or booklet on request.
39. **Breaking down resistance to a product or service.**
Wrong conceptions and false impressions hinder sales. Set people straight; use Direct Mail to overcome sales resistance.
40. **Stimulating interest in coming events.**
Many people will be interested if you tell them about

(Continued on Page 48)

See this **COLOR** on **HAMMERMILL OFFSET**



The rose study shown above in black and white is printed by offset in natural colors on one of the finishes of Hammermill Offset in the newly issued sample book. It is also produced in black on all the remaining special finishes. Here is a handy and positive demonstration of the printing qualities and printed effect of every finish in which Hammermill Offset is available.

All the finishes of Hammermill Offset are free from pressure stretch, even through a series of difficult color runs. All finishes give a third dimensional effect to halftone or color work in a finished job.

Hammermill Offset surface sized is manufactured to a controlled moisture content. It is high in opacity and remarkably free from operating troubles and excessive spoilage.



Every paper machine at Hammermill is equipped with the most modern of automatic moisture control devices which control the moisture in Hammermill Offset to one-tenth of one per cent.

Hammermill Paper Company,
Erie, Pa.

Send me the new Hammermill Offset Sample Book showing the six special finishes and details as to sizes.

Name.....

Address.....

(Attach to your business letterhead, please.)

F-PL

THE LATHROP PAPER CO.

WOULD LIKE TO SHOW
YOU A VERY COMPLETE
LINE OF PAPERS FOR
OFFSET PRINTING

A Variety of
**COLORS
FINISHES
& GRADES**

FROM THE LOWEST IN PRICE
TO THE HIGHEST

Send for our samples

They will help you in selling
and creating better and more
profitable printing



LATHROP PAPER CO., INC.

155 Perry Street

NEW YORK, N. Y.

CHelsea 3-7500

50 East Peddie St.

NEWARK, N. J.

Blgelow 3-3430

SALES OPPORTUNITIES

(Continued from Page 46)

special "weeks," "days," openings, anniversaries, sales and new "lines."

41. Distribution of samples.

Actual samples help people to convince themselves. Literature helps them to use the sample properly. It puts them in a frame of mind that makes convincing easy.

42. Announcing a new product, new policy, or new addition.

Anything with new value relating to company or product can be released on the moment through letters, bulletins and brochures.

43. Announcing a new address or change in telephone number.

A letter or printed announcement has the necessary personal touch and concentrates on those to whom the change means most.

44. Keeping a concern or product "in mind."

Blotters, calendars and monthly mailings will keep you in contact. Make it easy and natural for customers to think of you.

45. Soliciting new ideas and suggestions.

Ask the user to tell you new uses, recipes, new outlets for your product. Ask his reactions to the product or any feature of it. You'll be surprised at his willingness to tell, and what he tells.

46. Correcting present Mailing Lists.

Ask your customer if you have names and addresses correct and if others should be added. Changes of 20% to 30% per year are common.

47. Social Service.

Letters, circulars and booklets bring in thousands of dollars for worthy causes at little cost.

48. Protecting patents or special processes.

Let people know they must come to you for a certain process. Let prospective infringers know they had better keep out.

49. Securing a position.

List the concerns you could work for to mutual advantage; use Direct Mail for sending information, asking for appointment and for following up contacts.

A Reliable Guide

to the best services, supplies and equipment for photo-lithographers . . . The "WHERE-TO-BUY-IT" Section which appears in this publication every issue.

Turn to it now.

SPIC-N-SPAN

CLEANS ROLLERS

QUICKLY AND THOROUGHLY

SPIC-N-SPAN—a **safe** fast-action solvent. More powerful than naphtha or gasoline. **Will not explode.**

SPIC-N-SPAN—is a money saver. Actual experience has shown that it costs less per year than any other known solvent.

SPIC-N-SPAN—will give equally satisfactory results whether used with Wash-Up Machine or by hand with rag.

SPIC-N-SPAN—has many times the solvent power of similar fluids. Result—it works faster and lasts longer.

SPIC-N-SPAN—is **SAFE**. It ends the dangers of explosion and spontaneous combustion. It contains no acid, alkali, carbon tetrachloride or other toxic products which give off poisonous fumes. (These are findings of the Underwriters' Laboratories, their file MH2451.)

If you are interested in a material that will clean rollers thoroughly and eliminate the fire hazards of explosive solvents, we shall be glad to send you a free quart sample. See your insurance agent. Spic-N-Span may enable him to reduce your insurance rate on both buildings and contents.

THE FUCHS & LANG MFG. COMPANY

Established 1870

DIVISION GENERAL PRINTING INK CORPORATION

Everything for the Lithographer

100 SIXTH AVENUE • NEW YORK

BOSTON

CHICAGO

CINCINNATI

CLEVELAND

FORT WORTH

PHILADELPHIA

ST. LOUIS

SAN FRANCISCO

LOS ANGELES

CORRESPONDENCE

Invaluable Aid

You did a splendid job with the January issue and I am sure you will have a very appreciative reaction from the industry.

Everyone in every way associated with the business of photo-lithography will find *THE PHOTO-LITHOGRAPHER* an invaluable aid and inspiration—also, each issue will pay for itself at least one hundred times over its small cost.

More power to you. I am confident that your efforts to help a young and robust industry through its "growing pains" will be met with tremendous success and the full approval of the industry.

H. Frank Smith, Advertising Manager
Baldwin Paper Company
New York City

Fills a Need

There surely is need for such a publication as *THE PHOTO-LITHOGRAPHER*. We find the issues very interesting and very helpful. We wish you good luck.

J. Alex Thérien
Thérien Frères, Limitée
Montreal, Canada

National Exhibit

There are no doubt many who are engaged in the manufacture of lithographic equipment, chemicals, processes, etc., who would willingly support a movement for a National Exhibition.

An exhibition under one roof, to be held at a specified time, say for one week, would enable all who are interested in lithography in its various ramifications, to visit and see at first hand the progress that has been made and learn by actual demonstration what benefits they might derive from new equipment and products.

A movement of this kind only needs a leader and I know of none more competent to make a success of such an exhibition than you and your associates.

Why not sound out the trade through the pages of your magazine and if the sentiment is favorable to its support get the idea under way. Needless to say I will support such a plan by subscribing for exhibition space and by personal effort to line up other exhibitors.

We are definitely emerging from a period in which equipment has been allowed to become obsolete and have entered an era in which replacements must be purchased. What could be a more opportune time than the present for the suggested exhibition.

Thos. R. Caton
Litho Chemical & Supply Co.
New York City.

For Best Results ECONOMY AND SIMPLE OPERATION USE CONTRASTO



PROCESS FILMS

SHARPNESS AND DENSITY

NEGATIVE PAPERS

PURE WHITE AND CLARITY

STRIP FILMS

QUALITY OF WET PLATES

Write for Information to

POLYGRAPHIC CO. of AMERICA Inc.
Film Division
310 E. 45th St., New York, N. Y. 14 E. Jackson Blvd., Chicago, Ill.

TO
PHOTO - LITHOGRAPHERS

CROSBY PHOTO- OFFSET BOND

A sheet with...

- **CONSIDERABLE BULK**
- **GOOD OPACITY**
- **HIGH COLOR**

✠
IN STOCK

✠
ASK FOR A REAM
FOR TRIAL

✠
GEO. W. MILLAR
& CO., Inc.

280-284 LAFAYETTE STREET
NEW YORK CITY, N. Y.

CAnal 6-0880

AGFA REPROLITH

THIN BASE ANTI-HALO
FILM

ON THIN, FLAT-LYING
"NON-FLAM" BASE OF
ABOUT 4-1000" THICKNESS
FOR

CAMERA NEGATIVES
DEEP-ETCH CONTACT
POSITIVES
OVERLAYS & INSERTS

•
NO LOSS OF SHARPNESS
THROUGH REVERSAL OF
DEVELOPED FILM!

•
Write for samples and booklet
to the
REPRODUCTION SALES
DEPARTMENT



MADE BY
AGFA ANSCO CORPORATION
IN BINGHAMTON, N. Y.

Extensive Graining Operations in Brooklyn Plant

An interesting cross section of the many devices and techniques employed in graining plates for lithographers is observed in a visit to the plant of the Lithographic Plate Graining Company, Brooklyn.

All operations are carried out in the concern's own building. Fourteen graining machines and the most modern type of washing and drying equipment are constantly in use. Zinc, aluminum and glass plates are grained with steel,



marble and wood. Two large floors are required to take care of business on hand.

D. Proko, manager, points out that deliveries are made within 24 hours by the firm's two fast trucks. Part of the plant's interior is reproduced in the picture reproduced here.



Lithographed Publication Is Well Received

The Lithographers' Journal is a magazine that is printed photo-lithographically and appears regularly every month. The publishers are the Amalgamated Lithographers of America, Andrew J. Kennedy, president; the editor is Justus Ebert; the printer The National Process Co., all of New York City.

The Lithographers' Journal reviews the business situation, prints technical articles on photo-offset-lithography, and news on the graphic arts. Its circulation, which goes to all of the photo-litho centers in the United States and Canada, is 7,250 per month.

Current opinion is that the Lithographers' Journal is a good photo-litho job, and one that is a credit to, and a big advertisement for, photo-lithography.

**OFFSET
PLATE
ENGRAVERS**

A

**Complete
PHOTO PLATE
MAKING PLANT
AT YOUR
SERVICE**

**M. A.
MINOTTI**
INCORPORATED

129-135 LAFAYETTE STREET
NEW YORK. N. Y.

Telephone: CAnal 6-2990-1

WE OPERATE NO PRESSES

**SPECIALISTS
IN PLATES
THAT PRINT**

All Types of Press Plates
Color Corrected Negatives
Ready for the Machine
Originals for Hand Transferring
Hand Transferred Press Plates

A Full Line of...

CHEMICALS & SUPPLIES

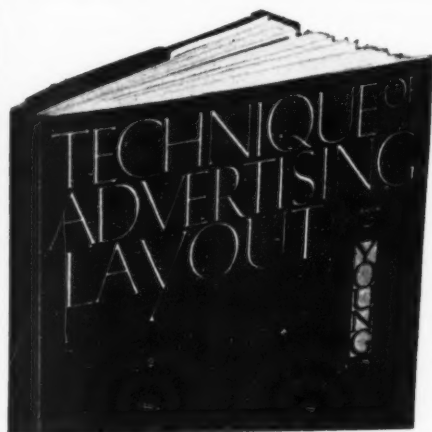
FOR THE
WET or DRY PLATE
PROCESS

SINCE  1865

PHILLIPS & JACOBS

MANUFACTURING CHEMISTS

622 RACE STREET, PHILADELPHIA, PA.



*The author of
this book is
director of the
American Ac-
ademy of Art
and an out-
standing figure
in advertising
circles.*

TECHNIQUE OF ADVERTISING LAYOUT

is no book of rules. Instead, it demonstrates how to get results simply and forcefully. Hailed by advertising men everywhere, this volume presents actual exhibits of the work being done daily in outstanding advertising agencies. Includes 72 tissue layouts by experts.

Price . . . \$7.50

Send Orders to

GRAPHIC ARTS PUBLISHING CO.

1776 BROADWAY

NEW YORK, N. Y.

**ELIMINATE
SHOPPING**
for
SATISFACTORY

● OFFSET PAPERS

WE carry large and varied stocks of the "accepted" grades of offset, vellums, bonds and bristols—those which have been tried and successfully used in the foremost plants.

Whites, colors, plain and fancy finishes—when and as you want them.

LEARN TO TRY US FIRST

ROYAL CARD & PAPER CO.

ELEVENTH AVENUE AND 25th STREET
NEW YORK



Our Envelope Manufacturing Department will supply quickly and economically any style of envelope from any stock to go with mailing pieces. Samples and prices cheerfully submitted.

*For a good start
and for all the New Year!*

HILO OFFSET OVERPRINT

In your plans for all the year, make a place for Hilo Offset Overprint. This varnish designed especially for work on lithographic presses, now enables you to get spot printed effects, or high lights, or to coat the entire surface with a uniform, glossy, non-marring sheen.

There is one easy way for you to assure yourself of what Hilo Offset Overprint does—send for a free trial lot. Use it and see this smooth-working varnish under your own conditions. You'll like the results—no greasing or tinting, instead the sharp, clean job that Hilo Offset Overprint produces.

HILO VARNISH CORPORATION



"70 Years Experience
in Better-The-Finish"

42-60 STEWART AVENUE BROOKLYN, N. Y.
CHICAGO — BOSTON — PHILADELPHIA

Driers, Lithos, Ink Varnishes, Etc.

News ⚡

On November 2,
1935, PRINTING
NEWS published
a list of new Off-
set plants in New

York City. Of the 41 names on this list—

16 bought their entire plate making equipment from
the

MILES MACHINERY CO.

4 bought part of their installation from the

MILES MACHINERY CO.

11 have no plate making equipment whatsoever.
Since then we have installed four other plants in
York York City.

This heavy preponderance of patronage of the MILES
MACHINERY COMPANY can mean only one thing.

That we sell the right equipment at the right price. If
you are thinking of installing offset, we can furnish
you with complete plate making equipment on easy
terms at prices that defy competition.

You owe it to yourself to inquire NOW!

MILES MACHINERY COMPANY 18 EAST 10th STREET
NEW YORK, N. Y.

Capital Plants Active in Graphic Arts Show

Photo-lithographic plants in Washington, D. C., last month played an important role in the impressive Direct Mail Advertising exposition which occupied the Raleigh Hotel ballroom for a three-day period. More than 3,000 visitors attended the show and the consensus of opinion in the capital city was that Washington had been made "direct mail conscious."

Two large display panels were decorated with outstanding specimens of lithography produced in the plants participating in the show. The entire activity was effectively summarized in a striking two-color booklet, distributed to visitors, which covered all reproduction processes and their respective places in the advertising picture. "Mr. Photo-Lithography", who personified the sales story of those engaged in this field, declared:

"Because of the nature of my processes of reproduction, the application of my service to your needs supplements Mr. Relief Printer's facilities rather than competes with them.

"In preparing this year's campaign, you will undoubtedly wish to re-use some of your old material with, possibly, a few changes. Because I utilize photography, I can do this for you with maximum economy.

"In the field of original material, I offer you many effects in black and white or multi-color work that can not be obtained by other processes."

In a report to members immediately following the show, the Graphic Arts Association declared:

"The show was entirely self-supporting. The income was not only sufficient to meet the financial guarantee made by the Graphic Arts Association to the Direct Mail Advertising Association, but we also had sufficient income to pay all of the expenses incurred by the Graphic Arts Association in promoting and developing the show.

"One thing is certain as a result. We have made Washington direct mail advertising conscious as it has never been made before. We venture to say that there are hundreds of advertising users who now know about the uses of direct mail advertising that never knew about them before. We also venture to say that the colorful display which met the eyes of those attending made an impression upon hundreds of users of direct mail advertising that had never considered it in any other form except black and white.


"Certainly it justified every bit of the time, the effort and the plain hard work which went into it."

The following lithographers were represented on the display panels: Federal Lithograph Company, A. L. Sauls Planograph Company, Washington Planograph Company, Kirby Lithograph Company, National Litho. Company, Webb & Bocorselski Company.



OFFICES AND WAREHOUSE OF BALDWIN PAPER COMPANY, INC.

Headquarters for PHOTO-LITH Papers

YOU can make easy work of your paper problems by becoming acquainted with all of BALDWIN'S "Standard Photo-Lith Papers of Quality", and by taking full advantage of our desire to co-operate with you at all times. Send us your inquiries. Samples, dummies and lithographed specimens, with prices, furnished promptly.  Send for your copy of the BALDWIN PAPERWEIGHT CALCULATOR.

Baldwin Paper Company, Inc., 233-245 Spring St., New York, N. Y.

Standard Printing Papers of Quality—FOR 15 YEARS

"SULLEBARGER"

for
CAMERAS
SCREENS
LENSES
ARC LAMPS
VACUUM FRAMES
WHIRLERS
CARBONS
OKAY OPAQUE
OKAY DEVELOPING INK

E. T. SULLEBARGER CO.

116 John Street

New York City

BEN DAY SHADING MEDIUMS

FOR ART WORK ON STONE,
METAL & CARD BOARD

*Invented by Benjamin Day
Used by the leading Lithogra-
phers and Photo Engravers of
the World.*

BEN DAY, INC.
118 E. 28th Street, New York

COPYRIGHT 1919

BEN DAY INC. U.S.A.



New Willard Offset Press Placed on the Market

Considerable interest was noted in lithographic circles last month in the new Willard offset press which has been placed on the market. Many of its distinctive qualities drew favorable comment and an extensive demand is being anticipated.

The Willard is an offset press created by its designer, with the pressman and exceptional performance in mind. Both of these aims have been effectively accomplished.

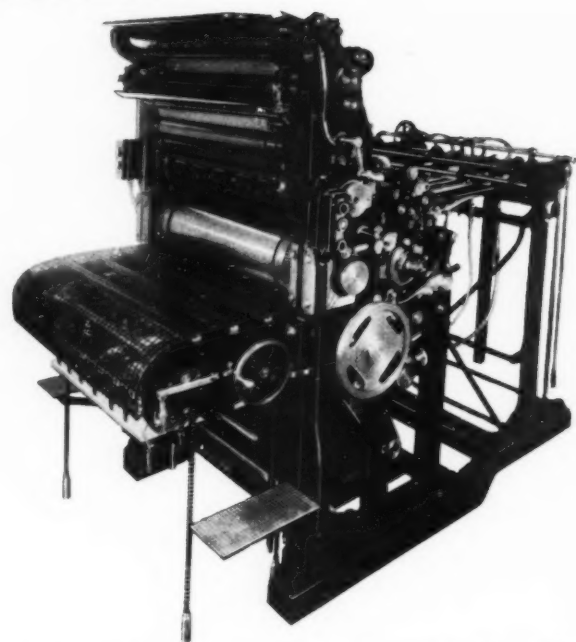
The size is 22"x28"—a desirable size inasmuch as it takes in cover stocks, book and offset papers; and will run 8½"x11" units on combination runs using bond stock six up.

The weight is 6,000 pounds. The running speed is 6,000 per hour. Ink rollers are thoroughly cleaned in about 5 minutes with removal by a built-in washer.

Maximum production and running time are assured through any number of exclusive features. The press is fully automatic, precision built, without play or any tolerance.

Four 2½" form rollers provide fine ink distribution, especially noticeable on solids. And the registration is perfect, for split-hair-line registration is possible.

Every working part is readily accessible, in, over, around and about the entire press. Most of them can be made while the press is in motion. There is no loss of production time.



Feeder and delivery are fully automatic. The delivery automatically recedes according to stock fed, without the necessity of hand adjustment. The feeder can be loaded with as many as 10,000 sheets of 20-lb. stock. An adjustment by means of a worm micrometer setting on the outside frame, according to a calibrated dial, sets the back cylinder for stocks from onion skin to four ply.

Side guides for different widths are set by means of cranks
(Continued on Page 58)

LITHOGRAPHIC TYPE IMPRESSIONS

PULLED ON

TRANSFER PAPER

For Direct Rotary or Offset Press

TRANSPARENT IMPRESSIONS

For Photo Composing Machines

REPRODUCTION PROOFS

For the Photo Lithographer

SPECIALISTS IN TYPE-SETTING TO THE LITHOGRAPHER
AND METAL DECORATOR SINCE 1923

We operate no Printing or Lithographing Presses

Try our Service and be Convinced

NEW YORK TYPE TRANSFER SERVICE

561 BROADWAY — 88 PRINCE ST.

CAnal 6-2562

NEW YORK

OKAY OPAQUE

BETTER FINISHED NEGATIVES
IN SHORTER TIME

- ★ SMOOTH FLOWING FOR THE RAPID BRUSH SWEEP
- ★ DENSE OPACITY
- ★ DRY QUICKLY
- ★ NON-CRACKING

OKAY DEVELOPER

DEPENDABLE PRESS PLATES
IN A FLASH

Two ★ ★ ★ ★
numbers that have
clicked in a big
way — Samples
cheerfully submit-
ted at your request

- ★ EASILY APPLIED TO ANY METAL
- ★ CLEAR, SHARP AND ACID RESISTANT IMAGE
- ★ STAND UP FOR LONG PRESS LIFE
- ★ RELEASE EASILY, UNDER HIGH HUMIDITY FROM BARE GRAIN

FRANCIS G. OKIE

Manufacturer Photo Offset Specialties and Inks

247 S. THIRD STREET

PHILADELPHIA, PA.

NEW YORK AGENT
E. T. Sullebarger Co.
116 John St., New York, N. Y.

BALTIMORE AGENT
E. W. Parker
1207 S. Highland Ave. Baltimore, Md.

CHICAGO AGENT
John A. Sullebarger
538 South Clark St., Chicago, Ill.

CANADIAN AGENT
Manton Bros.
97 Elizabeth St. Toronto, Canada

OFFSET **INKS** LITHO

DEEPTONE OFFSET BLACK

The jet black density of this ink plus its good working press properties will please you. Deep-tone Offset Black No. N-11505 prints sharp and clean and meets your demands for the maximum in black, and white contrast. A trial run will furnish you with convincing proof of its outstanding value and indicate why so many lithographers prefer it—particularly for their long run jobs.

SINCLAIR & CARROLL CO., INC.

Makers of Printing, Litho and Litho Offset Inks

591-3-5 Eleventh Ave. Tel. BRyant 9-3566

NEW YORK CITY

CHICAGO: 440 West Superior St. Tel. Superior 3481

LOS ANGELES, CAL.: 417 E. Pico St. Tel. Prospect 0475

NEW ORLEANS, LA.: 518 Natchez St. Tel. Main 4421

SAN FRANCISCO: 345 Battery St. Tel. Garfield 3750

THE RATHBUN & BIRD COMPANY, Inc.

MACHINISTS

FOR

*Lithographers
Photo-Engravers
Electrotypers
Printers*

PLANTS MOVED
MACHINES RE-CONDITIONED
REPAIR SERVICE

Since 1898

85 GRAND STREET NEW YORK, N. Y.
Tel.: CAnal 6-4145-4146

ILFORD

"THIN" FILM

3/1000" Thickness

- HIGHEST IN REGISTER FACTOR OF ALL FILMS.
- NOW BEING USED BY MOST OF THE COUNTRY'S LEADING PHOTO-LITHOGRAPHERS FOR LINE, HALFTONE AND COLOR WORK.
- EXTREME THINNESS ENABLES YOU TO PRINT IN "REVERSE."
- FURNISHED IN 3 GRADES.

"LINE" Film

"FINE GRAIN ORDINARY" Film

"FINE GRAIN ORDINARY—Matte" Film

[All Standard Sizes in Stock]

Complete information on Manipulation,
etc., gladly furnished by the

SOLE CENTRAL-WESTERN DISTRIBUTORS

NORMAN-WILLETS Co.

318 W. WASHINGTON ST. CHICAGO

PHOTOGRAPHIC HEADQUARTERS FOR THE
GRAPHIC ARTS

The Forgotten Ingredient

YOU PHOTO-LITHOGRAPHIC FELLOWS have a way of getting lost in chemicals, inks, papers and presses. More power to you. The more you know about the machines and materials on your premises, the better. . . BUT WHAT ABOUT TYPE? . . You have to send out for it, so you can hardly be expected to be type experts. Moreover, you are inclined to forget about type until the last minute. It's a habit you get into. We can understand it and we'd like to help you. We have made a study of planographic type reproduction and know what you're up against. *Why not call us in and let us give you a lift?*

THE COMPOSING ROOM, INC.

Advertising Typographers

325 WEST 37TH STREET, NEW YORK
TELEPHONE MEDALLION 3-2380

New Willard Offset Press

(Continued from page 56)

located outside the side frames. The stop guide bar is adjustable from either side of the press; and the entire bar can be set without need of individual stop guide adjustments inside the press.

The ink and damper mechanisms are driven from the main shaft. The blanket can be quickly removed and inserted. The plate cylinder is located at pressman's arm level.

Operated under actual shop conditions, the press has exhibited rare printing qualities.

The machine is manufactured by the Willard Manufacturing Corp., whose executive offices are located at 28 West 23rd Street, New York, N. Y.

Photo-Lithographic Information Will Soon Be Issued

Much material which will enable photo-lithographers to consider their selling, costing, production and management experience in the light of that of other plants, is being prepared in loose-leaf and booklet form, for members of the National Association of Photo-Lithographers.

The material will be punched for loose-leaf binders, and if a member will preserve material as it comes in, he will have a wealth of information available for embryo salesmen or others coming into his plant. The material includes:

I. Costing in the Photo-Lithographic Industry

- (a) Cost forms.
- (b) Production standards.
- (c) Economic hourly costs.
- (d) The application of these production standards and economic hourly costs to various size equipment.

II. Procedure in Handling Orders

- (a) The forms used.
- (b) Office and shop routine.

III. Educational and Advertising Material

- (a) The lectures delivered in the photo-lithographic educational course will be sent members as they are planographed.
- (b) Articles will be prepared and distributed which can be used in the photo-lithographers' advertising piece.
- (c) A specimen price list will be prepared.

The material listed above is or will be soon available to all members of the National Association of Photo-Lithographers in good standing, without charge. The Association will be pleased to furnish costs and production standards worked out for any particular press for members of the Association.

Incorporated 1916

THE PIONEER PLATE GRAINERS IN AMERICA

Reliability Backed by a Desire to Please

IMPORTANT ANNOUNCEMENT

TO MULTILITH OWNERS

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

ALL OUR PLATES ARE MARBLE GRAINED
WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits.

Address your inquiries to

MULTILITH DEP'T, 45 ROSE ST., NEW YORK CITY

IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR - THAT'S US.

PHONES

BEekman

3-4531-4542

Reliable Lithographic Plate Co., Inc.

17-27 Vanderwater St. & 45 Rose St., New York City

When
LITHO and OFFSET
INKS
Misbehave!

LITHO REDUCOL

INCREASES DISTRIBUTION & COVERAGE...STOPS TACKING
PREVENTS CRYSTALLIZATION

Made Expressly for
LITHOGRAPHIC PRINTING

Not just another compound, but scientifically developed exclusively for litho and offset inks, LITHO REDUCOL is ideal for multi-color and over-lapping runs. It gives a quick-drying non-crystallizing surface that "takes" additional colors perfectly and without loss of time. It adds life, sparkle and depth to any color, and prevents offsetting.

Try This NEW PRODUCT at Our Risk!

Order any reasonable quantity of OFFSET REDUCOL, for trial, with the distinct understanding that the charge will be completely cancelled if you are not enthused over results. The price, in 5 lb. cans, is 75 cents per lb. In 30 lb. shipments, 65 cents per lb. You take no risk in ordering any Indiana Chemical product!

Lost press time, wasted stock, delayed deliveries, and disappointed customers! How often do they happen in your shop—simply because the ink persists in "acting up" under changing temperature and humidity conditions?

Lithographic press-men wear no halos. They cannot work miracles! Yet jobs have to be gotten out on time and at a profit. Give them this new, scientifically developed corrective for litho inks, and let them save their tempers and your money!

Unlike any other ink "compound", LITHO REDUCOL softens the pigments of lithographic inks; makes them "lay" perfectly regardless of stock, temperature or weather; prevents picking, tacking and crystallization; increases coverage; and actually has a preservative effect on rubber blankets and rollers!



INDIANA CHEMICAL AND MANUFACTURING COMPANY

517 SO. ALABAMA STREET *(Indianapolis, Indiana)*

Would You Like to Compare Your Estimates With Others?

Have you ever considered your estimate in the light of your competitors? What do you charge for camera, stripping, opaquing, platemaking, tussing, and presswork in your estimates? Do you really take into consideration all of the cost elements entering into a job? We are planning a series of estimating bees open to you and every photo-lithographer in the country.

Specifications are shown below for two jobs. If you will estimate the cost of producing these two jobs on the equipment best suited for their production and send the completed estimates to us, we will send you the composite estimates submitted, commenting on the variations, etc. In your estimate please mention whether you figured paper, film or wet plate negatives, the size and number of plates, the size and make of press for which the jobs are figured. Send your filled in estimate to W. E. Soderstrom, 1776 Broadway, New York.

First Job

5000 copies
Eight Page Booklet
Size: 8½x11
Stock: White Offset 80 lb. at \$.12
Color: One color black

Copy: Reproduction proofs of pages 11-18 of this issue of THE PHOTO-LITHOGRAPHER furnished. Drawings and glossy prints of illustrations furnished.

Binding: Saddle Wire Stitched

Delivery: Four working days

Second Job

1000 copies
Broadside: One color, one side
Size: 17x22, no bleed
Stock: White Offset 100 lb. at \$.12
Color: One color black
Copy: Back Cover this issue of THE PHOTO-LITHOGRAPHER
Binding: Sheets delivered flat
Delivery: Normal

New Seybold Representative

Officials of the Seybold Machine Company, Dayton, Ohio, a division of the Harris Seybold Potter Company, have announced the appointment of the Charles A. Strellinger Company, 149 Larned Street, East, Detroit, Mich., as exclusive sales agents in the southern peninsula of Michigan and Lucas County, Ohio, for Wright Drilling, Punching and Round Cornering machines.

*The sign of **SUPERIOR INKS** is a guarantee of satisfaction.*

OUR MULTITONE OFFSET BLACK HAS THAT

POWERFUL INTENSITY PLUS CLEAN SNAPPY

RESULTS . . . A TRIAL WILL CONVINCE YOU.

"ALL THAT THE NAME IMPLIES"

SUPERIOR

PRINTING INK  COMPANY, INC

PRINTING & LITHO INKS METALLIC INKS & VARNISHES

295-309 LAFAYETTE STREET NEW YORK . . . CANAL 6-3308

Beautiful Ben Day Effects

DRESS UP YOUR PHOTO-LITHO WORK

with

1—CRAFTINT DRAWING BOARD contains invisible tints and tones which are made visible instantly with the stroke of a brush. Craftint Drawing Board is available in three weights (1 ply, 2 ply and 3 ply)—in 56 attractive positive and reverse patterns.

2—CRAFTINT TOP-SHEET FILM is transparent and has the ben-day pattern reproduced upon it in either opaque black or opaque white as ordered for either positive or reverse effects . . . 56 patterns available.

While only 9 patterns are shown herewith, there are 56 patterns available in positive and reverse effects.

No photo-lith plant should be without this inexpensive, speedy ben-day medium.

**A REAL MONEY
SAVER FOR PHOTO-
LITHOGRAPHERS!**
Send for
FREE SAMPLE KIT

THE

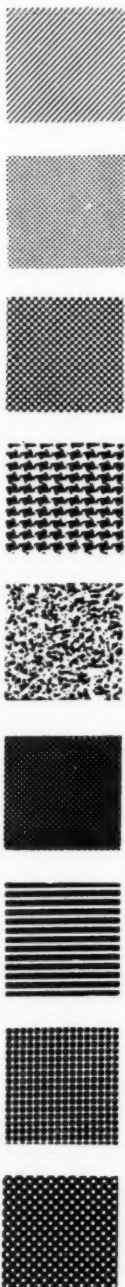
CRAFTINT

MFG.
CO.

210 ST. CLAIR AVENUE, N.W., CLEVELAND, OHIO

Send me
the
FREE
CRAFTINT
SAMPLE
KIT

Name _____
Address _____
Title _____



FOR QUALITY AND QUANTITY PRODUCTION



Distributed by
PHILIP M. BAINBRIDGE
37 EAST 28TH ST. NEW YORK, N.Y.

Also Stocked and Distributed at
CHICAGO

C. H. BAINBRIDGE
82 WASHINGTON STREET

LOS ANGELES

GRAPHIC ARTS INK CO.
240 WERDIN PLACE

ETCH-O-LITH



makes a wonderful
water fountain etch
and

INSURES A

PERFECT MOISTURE FILM

Zinc or aluminum plates treated with Etch-O-Lith CAN NOT OXIDIZE.

The grain takes on a natural affinity for water. Tinting and scumming CAN'T take place on an Etch-O-Lith surface. a trial quart of Etch-O-Lith at \$1.50 f.o.b.

PARKER PRINTING PREPARATION CO.

225 EAST 44th STREET
NEW YORK



For BETTER
Reproduction

LEVY CAMERAS

STANDARD & DARK ROOM TYPES

MADE OF WOOD OR METAL

HALF TONE SCREENS
VACUUM PRINTING FRAMES
LENSES - LAMPS

Manufactured by

REPRO-ART MACHINERY CO.
WAYNE AVENUE & BERKELEY STREET
PHILADELPHIA, PA.

Classified Advertising

Rates for this section, 25 cents per line; minimum \$1.50. Count eight words to the line, address to be counted. Remittance must accompany order. Box number addresses are confidential and cannot be revealed. Unless otherwise stated address replies to The Photo-Lithographer, 1776 Broadway, New York, N. Y.

FOR SALE

FOR SALE: Harris Offset. S-4-L, Serial No. 205, 20x30, friction feed, A.C. electrical equipment, in running order. Low price for immediate sale. Address Harris, Box 201, THE PHOTO-LITHOGRAPHER.

PROOF PRESS—16x22 Washington proof press, complete, brand new. \$75.00. Address Box 103, THE PHOTO-LITHOGRAPHER.

WANTED TO BUY

CAMERA—I used camera wanted by Southern lithographic establishment. State full details, condition and price. Address Box 203, THE PHOTO-LITHOGRAPHER.

HARRIS offset press, 22x34, in good condition. State price. Address Box 206, THE PHOTO-LITHOGRAPHER.

LITHOGRAPHIC PLANT WANTED, fully equipped and operating. State kind and size of equipment, where located and average annual business for past five years. Address Box 104, THE PHOTO-LITHOGRAPHER.

HELP WANTED

PRESSMAN—Experienced on Harris, Webendorfer. State experience. Give references and salary desired. Position in New England. Address Box 205, THE PHOTO-LITHOGRAPHER.

SITUATIONS WANTED

PRESSMAN—All around man, experienced, good worker. Address Box 208, THE PHOTO-LITHOGRAPHER.

CAMERA MAN—Experience in several New York plants. Can handle paper or filter color work. Address Box 209, THE PHOTO-LITHOGRAPHER.

CAMERA MAN—Experienced on line work. \$25.00 a week. Address Box 210, THE PHOTO-LITHOGRAPHER.

CAMERA-PRESSMAN—Responsible man, expert on Harris, Webendorfer, Rutherford presses. Also on general camera work. Good record. Address Box 211, THE PHOTO-LITHOGRAPHER.

TRAFFIC MAN—Five years' experience handling shipments, freight, express, mail, domestic and foreign. Have supervised large force. Can handle correspondence. Married man, aged 28. Will start for \$35.00 a week with opportunity. Address Box 212, THE PHOTO-LITHOGRAPHER.

EXPERIENCED YOUNG MAN: All-around working knowledge of photo-lithography and some selling experience. Desire to connect with offset house offering good opportunity. Address Box 110, THE PHOTO-LITHOGRAPHER.

VARI-TYPER

COMPOSING MACHINE

Fact 1 . . .

There may be used on this machine 300 different styles of type including those for nearly every foreign language.

Fact 2 . . .

The offset Lithographer will find in Vari-typer a desk "linotype" with what equals 60 "fonts" of English type, all instantly interchangeable.

Write today for type catalogue and specimens, to

RALPH C. COXHEAD CORP.
MANUFACTURERS

17 PARK PLACE NEW YORK, N. Y.

Agencies in nearly all important cities including Rio de Janeiro
— London — Johannesburg — Sydney — Calcutta — Paris

Hold Tonal Gradations Accurately, Faithfully with HAMMER offset FILM

HAMMER Offset (on Film or Dry Plates) is an exceptionally fine medium for either line work or halftones; retaining tonal gradations equally as well as wet plates. The contact positives for dot-etching render hard-core centered dots which etch away from the outside. This medium will render fine lines perfectly, and will give you greater top density with full clarity in the whites.

HAMMER Offset Film and Dry Plates have a non-halation backing.

Other HAMMER Materials for use in the Graphic Arts Trades:

MEDIUM COMMERCIAL ORTHO	SLOW
EXTREME CONTRAST	SUPER PROCESS
MEDIUM COMMERCIAL	PROCESS

HAMMER DRY PLATE CO.
SAINT LOUIS

EVEN ILLUMINATION AT CLOSER RANGE

WITH

GELB LAMPS

EQUIPPED WITH

ARC HOT SPOT ELIMINATORS

MAKES POSSIBLE

1. SHORTER EXPOSURES

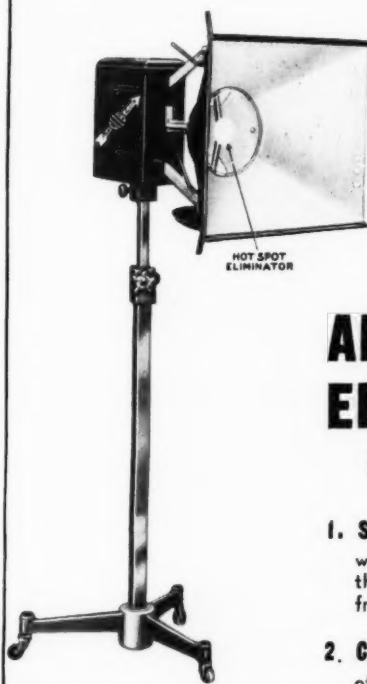
without heat or reflections on the copy board or printing frame.

2. CLOSER CONCENTRATION

of light without waste.

3. LESS RETOUCHING

as the light is diffused (without loss of intensity).



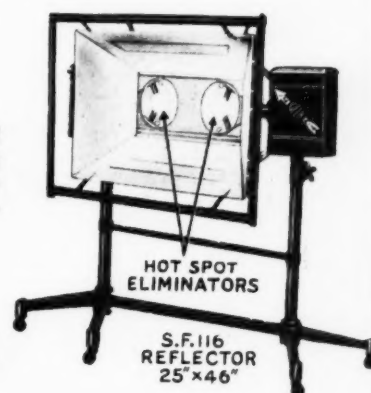
"IF IT IS NEW,
IT'S A GELB"

4. ARC HOT SPOT

eliminators are made of Pyrex Heat Resisting glass guaranteed not to crack of excessive heat.

5. WHY NOT INVESTIGATE?

6. ONE PAIR CAMERA LAMPS . . \$180.00



"IF IT IS NEW,
IT'S A GELB"

CATALOG UPON REQUEST

THE GELB LAMP CO.

250 W. 54th STREET

NEW YORK CITY

STANDARD AMERICAN PHOTO LAMP

The Most Complete
ADVERTISING GUIDE
Ever Published

**"Advertising and It's
Mechanical Production"**

By C. R. Greer

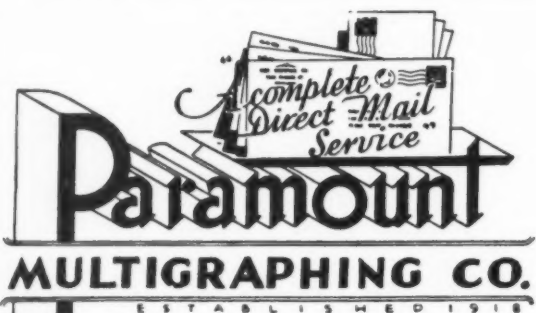
Contains in comprehensive, readable form the practical data which every lithographer and printer should have at his fingertip. Covers all mechanical processes, all media. Explains advertising agency and production procedure. Replete with halftone and line illustrations.

Formerly \$5.00

Now offered to readers of this publication at special price—**\$2.50**

Make checks payable to

GRAPHIC ARTS PUBLISHING CO.
1776 Broadway New York, N. Y.



**will meet your most
exacting requirements**

Specialists in

ADDRESSING . . . MAILING
MULTIGRAPHING . . . FILLING-IN
MIMEOGRAPHING

SALES LETTERS . . . PRINTING

RUSH / 303 West 42nd St. 8th Fl.
WORK! New York N.Y.
Tel. PEⁿnsylvania 6-0065 - 7278

LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained, directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Negative Making

RECENT PHOTOGRAPHIC DISCOVERIES IN THE SCIENTIFIC PRODUCTION OF COLOR PROCESS PLATES. A. Murray. *Photo-Engravers' Bulletin*, 25, No. 4, Nov., 1935, pp. 202-12. A standard is set up for judging the quality of halftone plates, and a method is outlined for perfecting reproduction by halftone engraving. The description, purpose, and use of the Capstaff-Purdy densitometer are given. The Murray-Albert process, for reproducing three colors and black by photoengraving with little or no re-etching, and the Eastman imbibition process are described briefly.

OFFSET LITHOGRAPHY. "Offset." *Graphic Arts Monthly*, 7, No. 10, Oct., 1935, pp. 18, 20, 59-61. Two variations of the method usually mis-called "focusing the screen" for determining the correct lens stop are described and evaluated. The use of several stops for exposing a negative, in order to control contrast, and the use of "flashing" for shadow dot formation are described.

COLOR PHOTOGRAPHY. I. P. Rodman. *U. S. Patent* No. 2,011,544 (Aug. 13, 1935). The method of making color separation negatives in color photography, comprising adjusting a neon arc light to a desired color value for a red negative, adjusting a mercury arc light to a desired color value for a green negative, adjusting a mercury arc light to a desired color value for a blue violet negative, then separately adjusting the intensity of each of said lights, successively illuminating an object with each of said lights, and photographing the object through a halftone screen at each of said illuminations.

THE ARGENTOMETER—AN APPARATUS FOR TESTING FOR SILVER IN A FIXING BATH. W. J. Weyerts and K. C. D. Hickman. *British Journal of Photography*, 82, No. 3942, Nov. 22, 1935, pp. 739-40. The concentration of silver in a used fixing bath is determined by measuring the light absorption of a diluted sample to which sodium sulfide has been added, using photo-electric means. A standard citric acid-sodium citrate buffer solution, dilute gelatin solution, and water are added to the sample, and the mixture is placed in the solution cell of the "Argentometer." This device contains a 40-watt lamp, a photonic cell, and a microammeter. The position of the lamp is adjusted until the meter indicates 150 microamperes with the solution in position. Standard sodium sulfide solution is then stirred into the mixture and the concentration of silver is read directly from a special scale on the microammeter. Formulas and illustrations are included. Fixing baths for prints should never contain more than 1½ grams per liter; for films, never more than 4 grams per liter.

COLOR COPY FOR ADVERTISING. A. C. Austin. *National Lithographer*, 42, No. 11, Nov., 1935, pp. 14, 16. The author recommends that color photography be used in lithographic plants for the production of color copy.

COLOR SENSITIVITY, FILTERS AND LIGHT SOURCES. V. K. Stötzer. *Reproduktion*, 6, Jan., 1935, pp. 1-5. Spectrograms of photographic plates and of filters on various plates are given. The spectrum is illustrated by reproductions in color. Various photographic filter spectrograms are compared with photographs of a color chart. Typical filter dye solutions of filter red, rapid filter green, naphthol green, filter blue-green, toluidine blue and methylene blue are described, with their absorptions. (*Chemical Abstracts*, 29:7837 (1935).)

PROCESS FOR MAKING HALF-TONES. Rinco Akt-Ges. *German Patent* No. 607,373. In a process for making half-tones, the light-sensitive layer for recording the image to be retouched is coated on a white or light-colored support, so that the shadows, as well as the highlights, may be retouched. The retouched negative is reproduced photographically. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 21, p. 243 (1935).)

Planographic Printing Surfaces and Plate Preparation

PLANOGRAPHIC PRINTING ELEMENT. B. L. Sites. *U. S. Patent* No. 2,020,479 (Nov. 12, 1935). A flexible planographic printing element, comprising a base or backing of paper, a sheet of fabric united therewith, and a top sheet of rubber cemented thereon.

PHOTOGRAPHIC PROCESSES; PHOTO-MECHANICAL PRINTING-SURFACES. A. E. Field. *British Patent* No. 431,384 (Dec. 7, 1933). A negative more especially for use in the production of photomechanical printing-surfaces is subjected to the action of a bleaching reagent to produce a photographic image of positive appearance, retouched, etched, or reduced by means of a silver halide solvent, and finally subjected to the action of a solution which blackens the silver salt image and reconverts the image to a negative image.

AN OBSERVATION ON THE EXPOSURE OF BICHROMATED GLUE. L. J. Cotton. *Process Engravers' Monthly*, 42, No. 503, Nov., 1935, pp. 345-6. Within the normal limits of exposure, the light filter action of the dichromated glue solution is reduced as the exposure progresses. An illustration is given.

COATING PHOTOGRAPHIC SURFACES. W. C. Huebner. *British Patent* No. 423,900. A machine for coating photographic and like plates comprises a tank within which is mounted a plate-supporting table rotatable in a plane disposed at an appreciable angle to the horizontal. When the coating liquid is poured upon the rotating plate, it is spread evenly thereon by the combined effects of gravity, due to the disposition of the plate, and centrifugal force, due to the rotation of the plate. (*Chemical Abstracts*, 29:4278 (1935).)

SHELLAC SOLUTION FOR THE PRODUCTION OF ETCHED PHOTOGRAPHIC PRINTING FORMS AND METHOD OF PREPARING IT. M. Thimann. *U. S. Patent* No. 2,005,060 (June 18, 1935). A method for preparing a shellac solution to be employed for the production of etched photographic printing forms, consisting in that shellac is dissolved by means of a non-volatile water soluble alkaline substance of the class consisting of the hydroxides and carbonates of the alkali

(Continued on next page)

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metals, and that the shellac solution thus obtained then is sensitized by a water soluble chromate of a non-volatile alkali.

Equipment and Materials

LITHOGRAPHIC PLATE-GRAINING DEVICE. R. Fritsche. *U. S. Patent* No. 2,005,654 (June 18, 1935). In a graining machine for graining lithographic plates, a drum against which a plate is adapted to be fitted flatwise, a ring secured to said drum at each end, said rings projecting beyond the drum so as to present end flanges, a clamping bar extending longitudinally across the drum, said bar at the ends having hooks adapted to be hooked over said flanges, means for clamping said hooks against said flanges, and a plurality of plate clamping means carried by said bar.

OVERHEAD SUSPENSION TYPE METALLIC PROCESS CAMERA WITH CONTINUOUS FOCUSING (BOUZARD) COMPANY). A. Bonnetain. *'rocédé*, 36, pp. 25-30, March-April, 1935. The historical development of automatic focusing is reviewed. The new design is based on Burchall's modification of Carpentier's right-angled lever. A worm gear drives two racks controlling the movement of the copyboard and plate holder. The lens is stationary, and the plate holder end of the camera is built into the darkroom. The arc lights move with the copyboard. The drive is electric, and the scale of reproduction 2 to 0.2. The apparatus is intended for negative sizes up to 40 by 48 inches and larger. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 21, p. 255 (1935).)

Paper and Ink

PIGMENT. A. E. Gessler. *U. S. Patent* No. 1,984,182 (Dec. 11, 1934). Process of preparing oil-containing material comprising adding a soap-forming fatty acid to an oil, forming an oil-in-water emulsion, intermixing therewith a pigment suspension, and then precipitating the pigment particles upon the oil particles.

THE RESISTANCE TO "PICKING" OF PRINTING PAPERS AND ITS MEASUREMENT. J. Bekk. *Zellstoff und Papier* 14, (1934), pp. 501-2. The method and apparatus used in measuring resistance to "picking" (tearing action on the surface of the paper caused by the adhesion of viscous printing inks) are described. (*Chemical Abstracts* 29:2354 (1935).)

COMPLAINTS ON INKS. Anonymous. *Photo-Lithographer*, 3, No. 10, Dec., 1935, pp. 26-7. The troubles encountered by lithographers in connection with inks, the identification of these troubles, and their possible causes and remedies are summarized in tabular form.

REMOVING STATIC CHARGES FROM PAPER. J. A. Cullen. *National Printer Journalist*, 52, No. 9, Sept., 1934, p. 21. The article discusses the limits of effectiveness of a method for removing static electric charges from paper by passing the same over or near a wire kept hot by an electric current. When sheets holding opposite charges of electricity are in close contact, the charges are bound and cannot be removed. A sheet holding a negative charge will be discharged when passed over a wire at a dull red heat, while a sheet holding a positive charge will only be discharged when passed over a wire at nearly white heat. The high temperature will neutralize both kinds of charges. The paper should pass as close as practicable to the hot wire; for many purposes, however, it will be sufficient to remove only the nega-

tive charge. (*Paper Trade Journal*, 101, No. 5, Aug. 1, 1935, p. 50 TS.)

OPPOSING (PREVENTING) OFFSET IN PRINTING AND THE LIKE. W. W. Allen and A. L. Grammer. (*U. S. Patent* No. 2,000,684 (May 7, 1935).) Apparatus for opposing (preventing) offset in printing comprising in combination, a revoluble cylindrical electrode, a cylindrical row of vacuum tubes constituting another electrode and spaced from the surface of the cylindrical electrode and of which the glass provides a dielectric, electrical means for flowing electrons from the dielectric and between the electrodes, and means for leading a newly printed sheet or web between one of the electrodes and the dielectric.

General

PHOTOGRAPHIC USES FOR VISCOSE SPONGE.

D. Charles. *British Journal of Photography*, 82, No. 3928, Aug. 16, 1935, pp. 516-7. The author has been using viscose sponges to advantage for swabbing negatives after washing, for applying and removing reagents in local intensification and reduction, for cleaning and drying glazing glass in one operation, and for cleaning sediment (from the water supply) from prints after washing.

SCUM ON PHOTO-LITHO PLATES: CAUSE AND PREVENTION. C. H. Budd. *British and Colonial Printer and Stationer*, 117, No. 368, Nov. 7, 1935, pp. 454, 456. Twelve possible causes of scum on photo-lith plates are discussed, and preventive measures are suggested.

BRONZING IN LETTERPRESS AND LITHOGRAPHIC PRINTING. (From the *British Printer*.) *Lithographers' Journal*, 20, No. 5, Aug., 1935, p. 160. Avoiding health hazards in bronzing.

Miscellaneous

INDUSTRIAL DERMATITIS. P. A. Davis. *Rubber Age*, 36, No. 4, Jan., 1935, pp. 179-80. The causes, diagnosis, treatment, and prevention of dermatitis are discussed briefly.

AIR CONDITIONING: FUNDAMENTAL PRINCIPLES, PRACTICAL INSTALLATIONS AND OZONE FACTS (Book). E. W. Riesbeck. Published by Goodheart-Willcox Company, Inc., Chicago, Ill., 352 pp. (*Chemical Abstracts* 29:1687 (1935).)

MONOGRAPHS ON COLOR (Books). Vol. I. COLOR CHEMISTRY. Vol. II. COLOR AS LIGHT. Vol. III. COLOR IN USE. Prepared by the Research Laboratories of International Printing Ink Corporation. Published by International Printing Ink Corporation, 75 Varick Street, New York, N. Y. Price, \$10.00. (*Printing Equipment Engineer*, 50, No. 6, Sept., 1935, pp. 33-34.)

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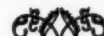
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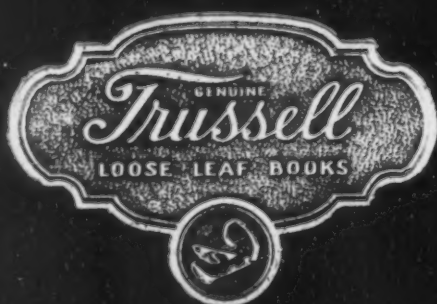
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